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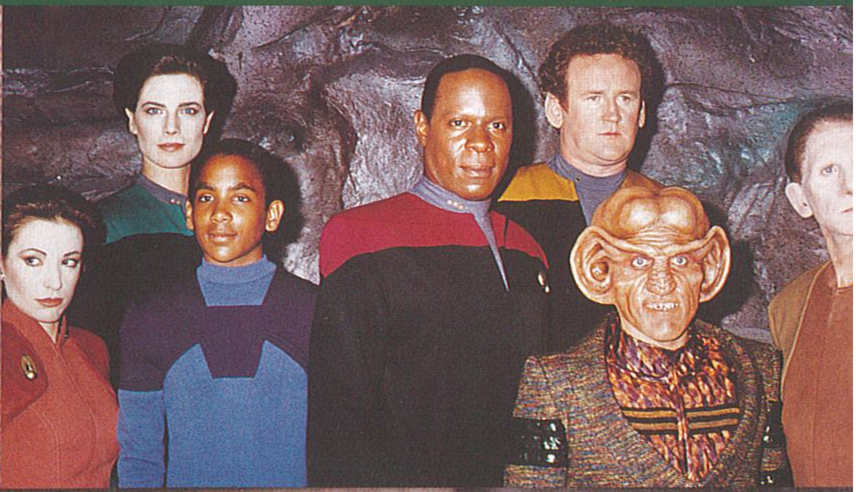

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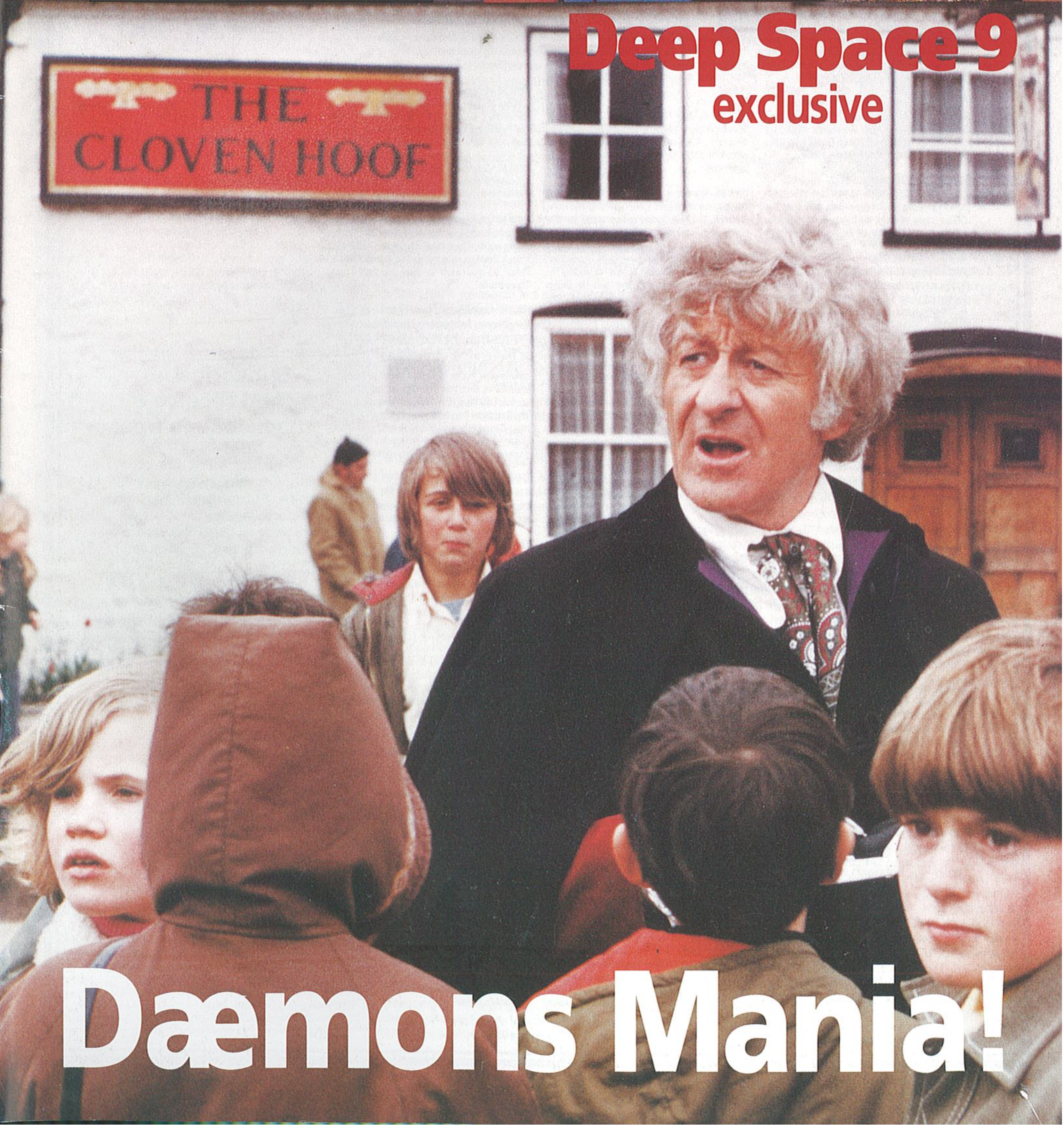
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If the sudden appearance of this issue a mere two and a half weeks after the last surprised you, then join the club. The reasoning behind this bizarre scheduling is twofold. (1) Gary had to fly to the States at the end of November, and (2) my job involves a quite unsociable number of 14-hour days in the run-up to Christmas and it seemed like a good idea to get this issue out of the way. Hence I am sitting here typing this at three in the morning, just three hours before I have to be at work, to get it to the printers for tomorrow. So if you find more than the usual number of typos, my apologies.

Perhaps I should also apologise for the huge disappointment felt by all readers when they read the stop press at the end of an otherwise optimistic news item on *The Tenth Planet* last month. We heard that it was all a false alarm literally as we went to press, and I can assure you that we're all just as disappointed as you!

The end of the year has allowed us to catch up on some of the artcles we've had on file for many months now. We're fortunate in that DWB always seems to have an immense backlog of articles awaiting publication, and I'm glad that the likes of Enigma of Sadness and Stories for Boys have made it at last. It's also a good excuse for us to print lots of photos, which always prove popular.

I would like to thank all our readers for remaining loyal to DWB over the last year as we have undergone our transformation, and for giving a novice editor all the support he could have asked for. I hope that you will continue to give DWB that support into 1993 and that we will continue to earn it. Merry Christmas!

DAVID

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Going, Going ...

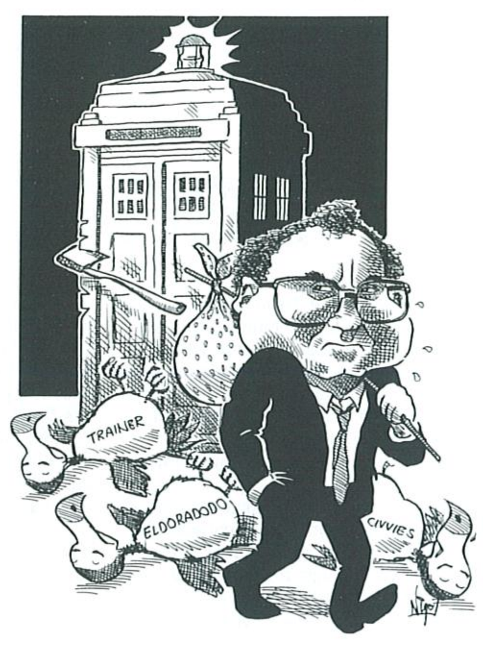
PERSONNEL changes began at the BBC in anticipation of the Government's much delayed Green Pape, published on November 23rd, and Jonathan Powell has come under renewed attack as BBC1's ratings share has continued to fall.

Over the first eight weeks of the autumn season, BBC1 has won 32% of the total viewing audience, ten points behind ITV's 42% share (with BBC2 and Channel Four both averaging 10%). This represents a 2% decline even compared with last autumn's figures, and strips away one of Powell's few remaining defences. Last autumn it was possible to argue that some, if not all, of BBC1's decline stemmed from the change in the methods used to assess ratings. But the new system has now been in place for over a year ...

This situation presents the BBC with worrying difficulties. It seems possible that the advertisers, who will have increased influence over ITV from January, will regard a 42% share as the norm. If so, ITV will fight tooth and nail to stop the BBC recapturing its lost audience and, freed from its previous public service obligations, it will be able to use tactics which the BBC cannot match. And even if BBC1 does chase ITV down-market, the two popular channels are likely to find themselves squabbling over an ever shrinking pie — over the last eight years, they have lost around 7% of their audience to BBC2 and Channel Four, as their continual slide down-market has driven out the 'middle-brow' viewer. (It's noticeable that recent dips in ITV's ratings have coincided with increases in the share of BBC2, not BBC1.) BBC1 may never be unable to recover from the effects of Jonathan Powell's ill-fated tenure.

The BBC's prospects are also likely to be damaged by the accountancy error reported by *DWB 107*, in which a section of programme budget was mistakenly assigned to both BBC1 and BBC2. This error, now believed to have been as large as £50 million, has already led to the curtailment of next year's runs of HOUSE OF ELLIOT, SCREEN ONE and TERRY WOGAN'S FRIDAY NIGHT and has contributed to the expected cancellation of TRAINER, an adaptation of John Le Carre's final Smiley novel, *The Secret Pilgrim*, and several other projects. It's also believed that a number of series concepts originally shelved as inadequate may have to be revived, as there is no money to develop potential replacements. This problem (which could prevent the development of a new format for DOCTOR WHO) is likely to weaken BBC1's 1993/4 output still further ...

In other developments, Director General Sir Michael Checkland has agreed to step down two months early, at Christmas, despite speculation that his attack on Marmaduke Hussey (Chairman of the BBC's Board of Governors), who he implied was old and out of touch, had safeguarded his position. Officially, Checkland decided to step aside once it became clear that the Government's Green Paper would be delayed until it was too late for him to credibly lead the BBC's response. By standing down early, he will allow incoming Director General John Birt to respond with full authority. Combined with Birt's known dislike for Jonathan Powell's scheduling approach, this provides further reason to believe that Powell will leave BBC1 before his contract expires. With Alan Yentob remaining at BBC2 it would have been sensible to have the final member of the new team handling BBC television in place for the paper's publication. Powell himself has now admitted that he will be leaving the BBC, but it seems unlikely that he will be become ITV's Head of Drama in the New Year as was once suggested. Current rumours indicate that he has been beaten to the post by Ted Childs, Executive Producer of INSPECTOR MORSE.



In the meantime, Powell-bashing, once a minority interest even within fandom, is becoming an increasingly popular national sport. In an interview with *Media Guardian* John Sullivan (author of CITIZEN SMITH and BBC1's top rated series ONLY FOOLS AND HORSES) called for fresh blood at the top of the BBC, commenting "How long has Jonathan Powell been in charge of BBC1, five years? I've only ever met him three times, always at evening functions. Perhaps he doesn't come out in the daytime — I've tried searching TV Centre for his coffin. There used to be a sense of excitement about working for the BBC which has disappeared." And Alan Yentob has spoken out against BBC deals with commercial rivals, such as the one which won BSkyB the live rights to the Football Premier League while the highlights went to the BBC. One of the deal's principle supporters has been Jonathan Powell, who felt that there was nothing to be concerned about provided he obtained the return of MATCH OF THE DAY. A *Daily Express* report on *The Dæmons* repeats carried another indication of a possible rift between the two Controllers, suggesting that Powell was less than happy that DOCTOR WHO had been scheduled against ELDORADO.

The content of the Green Paper itself was ambiguous. Rather than coming out with any clear policy, it offered instead a period of consultation, with the public invited to submit their views. Heritage Secretary Peter Brooke made it clear that he could see no real alternative to the licence fee, but in future it could be used to fund a Public Broadcasting Committee which might subsidise Public Service programmes on commercial stations as well as financing the BBC. The BBC's public service remains, but critics have noted that the BBC has been referred to as A public service broadcaster, rather than THE public service broadcaster. One option mooted echoes Birt's 'Himalayas' option, taking the BBC to the high ground and opting out of the 'down-market' kind of programming done so well by ITV. In almost all areas the Green Paper provided no answers, but many, many questions, which will be the subject of intense debate in the weeks and months to come.

Some have suggested the merger of BBC1 and BBC2, arguing that the BBC's function is to provide a cultural alternative to commercial television, and that it should not therefore have separate 'popular' and 'cultural' channels. It seems unlikely that this approach will in fact be adopted, but if BBC1 does move upmarket this will inevitably have effects on BBC2.

In 1984, BBC2 and Channel Four shared 14% of the total television audience between them. Now, they share 20%. In 1984, only one seventh of the BBC's viewers were watching BBC2. Now, it has a quarter of them. As BBC1 has followed ITV downmarket, BBC2 has shifted to fill the gap, taking over popular genre programmes such as telefantasy. If BBC1 moves up market once more, BBC2 will inevitably have to follow suit, moving back towards its old 'documentaries and opera' image, and this might squeeze out genre series such as STAR TREK and THUNDERBIRDS. It remains to be seen however whether the Controller of BBC2 would accept a policy shift likely to reduce his

Tenth Planet 4 still missing as fans ask:

Who is Roger Barrett?

THE SAGA of *The Tenth Planet* 4 looks set to continue for the foreseeable future with the probable disclosure that its recent 'return' was yet another false alarm perpetrated by 'Roger Barrett', a pseudonym used by a currently-employed BBC engineer who we expose this issue as being behind similar incidents in the past.

News of the supposed find emerged in mid-October when it was revealed that Head of BBC Archives Adam Lee had successfully brought pressure on Barrett to return the BBC's property, all four episodes of *The Tenth Planet* which he apparently now held over two half-inch Shibaden open-reel video tapes — reportedly copied from the original 16mm masters prior to selling them on several years ago. By returning them Barrett was assured that no consquences would arise as to how he originally obtained the prints.

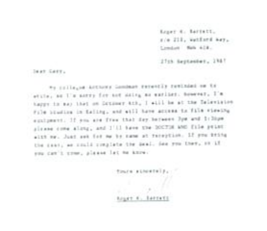
Without a Shibaden machine at the BBC, Lee passed the reels on to Steve Bryant at the National Film Library where they were safely held until November 10th when the Shibaden machine engineer was available to play them. In the interim BBC Video — clearly optimistic that the quality would be on a par with the STEPTOE AND SON episodes which were recently returned to the BBC in a similar format and successfully restored for commercial release — proceeded with the clearances that would enable *The Tenth Planet* to be rush-released for February instead of August, which was when the patchwork version was scheduled. (Former BBC Video employee John Nathan-Turner even described the episode as being of acceptable quality for video release to Marvel's *Doctor Who Magazine*!)

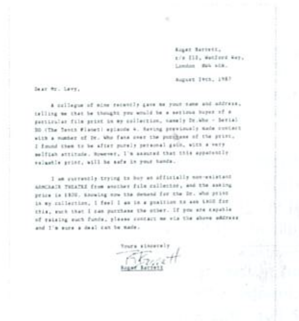
In the light of day, however, it was found to be blank, but the news came too late for some magazines who had already gone to press with assurances from BBC Video that the episode existed. *DWB* was able to include a stop press (which must have proved a cruel blow to those excited by the optimistic headlines), and Gary Russell managed to amend the wording slightly in *DWM*s coverage which included a quote confirming the episodes authenticity. The DWAS's newsletter *Celestial Toyroom* was first with the news of the episode's possible recovery (and that of *The Dæmons*' November repeat), but as a result DWAS members will have to wait a month for the deflating news that it was all a false alarm. Such are the hazards of publishing deadlines ...

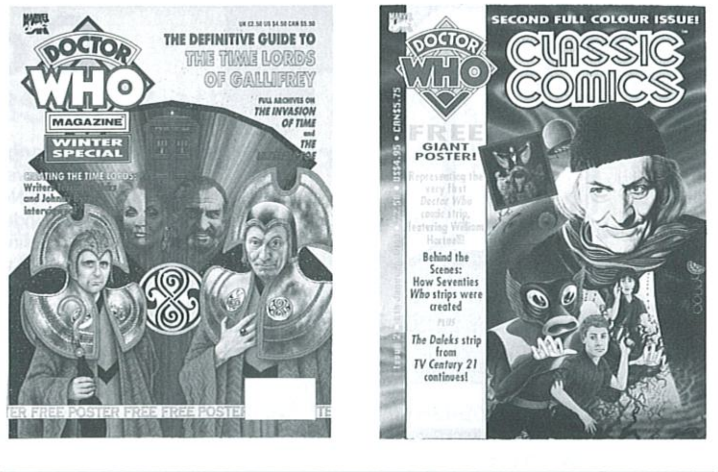
IT HAS EMERGED that Roger Barrett has led others up the garden path including, to our shame, *DWB*! Back in August 1987 Barrett contacted us and subsequently arranged to sell *The Tenth Planet* 4 16mm film print to us for £800, which we then intended to return to the BBC Archives.

On October 6th 1987 *DWB* editor Gary Leigh arrived at the BBC Film Studios in Ealing and waited all afternoon for the elusive Mr Barrett, but no avail. It was assumed that Mr Barrett, having arranged for the transaction to be made on BBC premises, got cold feet and changed his mind, but rather than give the escapade publicity and run the risk of the print being sold on to an anonymous buyer or, worse still, destroyed, we decided to stay silent on the matter. Had we made this information known at the time, however, it would have become known that Barrett also contacted several other leading figures within fandom around the same period with similar offers, again each time reneging on his arrangement.

In conclusion, it must be assumed that either he genuinely panicked at the last moment on each occasion or that he perversely delights in fooling people into believing his tomfoolery. Whatever the case, it is still generally believed that at one time or another Roger Barrett *did* hold a 16mm film print of *Tenth Planet* 4 and thathe sold it on to an anonymous buyer in the late 80s. It is that buyers identity whom the BBC may soon bring pressure on Barrett to reveal, and whilst still in the employ of the Corporation he may have no other choice but to oblige. *DWB* will keep you informed of any developments.



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Marvel releases its Gallifrey-orientated Winter Special and the second issue of its acclaimed Classic Comics in early December, each retailing at £2.50.

briefly

UK Gold schedules

UK GOLD have confirmed the following schedule for DOCTOR WHO for the rest of the year.

December 7-11: *The Space Museum, The Web Planet* 1
December 14-18: *The Web Planet* 2-6
December 21-25: *The Time Meddler, The Ark* 1
December 28-30: *The Ark* 2-4

This would seem to imply an episode of DOCTOR WHO (*The Steel Sky*) on Christmas Day itself, which if it happens would be the first yuletide of DOCTOR WHO since *The Feast of Steven* in 1965. All this is, of course, subject to change.

The actors' union, Equity, has gone through with its threat to bring legal action against the BBC for use of archive tv material on UK Gold — see below.

UK GOLD is now seriously looking at other telefantasy series for transmission. Hopeful candidates include BLAKE'S SEVEN, DOOMWATCH, SURVIVORS, OUT OF THE UNKNOWN and THE OMEGA FACTOR.

Doctor Who plates

You've all seen commemorative STAR TREK and THUNDERBIRDS plates advertised in the Sunday supplements. Well expect a DOCTOR WHO plate to cash-in on the 30th anniversary — Alistair Pearson has been approached to provide the artwork, although one wonders when he'll find time to fit it in! He's also doing the cover art for BBC Video's rush-release of *The Dæmons*, which he had to complete in one week at very short notice.

Daleking in miniature

The November issue of *Model and Collectors Mart* features a two-page article on the new Comet model lkits of Raymond Cusick's metal monsters, combining a review (they liked them) with tips for the modeller. The magazine also boasts pages of adverts for old toys, including numerous Palitoy Daleks and Denys Fisher Leelas — a bargain at £90 apiece!

Comet are planning to follow up their TV Dalek (£19) with a Movie Dalek in January (£20) and the Special Weapons Dalek in April (£20). Details from Comet Miniatures, 46-48 Lavender Hill, London, SW11 5RH. Tel: 071 228 3702.

continued from page 3 ...

audience share.

Indications of another threat to BBC2's telefantasy output have come in tabloid reports about John Birt's plans for BBC television. These have suggested that the BBC will withdraw from direct competition with commercial stations, in favour of a complementary approach, abandoning derivative game shows and imports. Examples of the latter quoted as being under threat have included NEIGHBOURS and CAGNEY AND LACEY.

If these names are accurate (rather than tabloid invention designed to spice up a story) then there is cause for concern. They suggest that the 'quality' of programmes will be determined by their nature, not their actual quality — that no distinction is to be drawn between a cheap but cheerful Australian soap, and an award winning drama series which, while not to everyone's taste, is of undoubted quality, suggests that all imported series are to be damned as lowbrow. If this were to be the case, the future of QUANTUM LEAP and STAR TREK: THE NEXT GENERATION with the new up-market BBC could be in doubt.

Whatever the case, a slight shake-up for these series is inevitable, as the BBC's programme acquisitions department in currently being reorganised. Previously split into three sections (Films, Series and Documentaries), it will now have an overall head overseeing separate sections for each channel.

The old era at the BBC is clearly ending. But where the new era is concerned, the proof of the pudding will be in the eating. The BBC may well argue that, while 32% is unacceptably low for a populist channel such as the current BBC1, whose programmes have to appeal across the board, it would be an acceptable figure for a more upmarket channel catering to a wider range of special interest groups. But given the choice of scheduling NOEL'S HOUSE PARTY against GLADIATORS, and winning the ratings battle by eleven million to ten, as at present, or (hypothetically) opposing it with DOCTOR WHO, and losing by eight million to fourteen, which would they choose? The latter option serves the most viewers, providing a genuine alternative to ITV in the spirit of public service broadcasting, but could the BBC stomach the resultant ratings loss ...? Only time will tell.

Anthony Brown

The Dæmons gets January video release

Disastrous sales for Mawdryn and Aztecs

THE BBC are rush-releasing *The Dæmons* on January 4th, to follow on from the current BBC2 repeat and benefit from resultant publicity (see page 26). *The Dæmons* will replace the extended *Silver Nemesis* (we look at the documentary and additional footage next issue), which is now scheduled for February 8th.

Paul Holland, the Marketing Manager of BBC Home Entertainment said that "the level of exposure this story has already achieved is comparable to that obtained by *Tomb of the Cybermen* ... We believe the interest in this title warrants it being rush-released and gives us the perfect start to DOCTOR WHO's 30th Anniversary Year". Whether his expectations will be realised remains to be seen.

Despite the sad news about the non-return of *The Tenth Planet* 4, the BBC are still planning to release a *Tenth Planet* tape, at some point during 1993.

● *Mawdryn Undead* and *The Aztecs* came 10th and 15th respectively in the Gallup chart based on sales in their opening week. The second week, however, they fell dramatically, *Mawdryn* to 142 (sic) and *The Aztecs* out of the Top 200 altogether.

This performance is signifcantly worse than previous releases, and fans are already looking for factors to blame for the poor showing. *The Aztecs*' disastrous sales are generally being attributed to the fact that it was released at the same time as its showing on UK Gold — although many fans do not have satellite, the pirate network is as healthy and vibrant as ever when it comes to making 'a copy for a friend' and this may well have damaged sales. (Many fans, of course, already have pristine copies from BSB's 1990 transmisisons.)

This doesn't bode well for BBC Video's decision to rush-release *The Dæmons* straight after its BBC2 repeat. Had the BBC seized the opportunity to release the story during 1992 then they would have had a sure-fire winner, potentially out-selling all but *The Tomb of the Cybermen*. Nevertheless, many fans are grateful to the BBC for saving them £12!

Mawdryn Undead has less excuses. While many disparate factors — including the cover artwork and the number of Davison releases already available — are being bandied around with gay abandon, it would appear that BBC Video have now reached a watershed. Although hailed by many as a classic on its transmission in 1993 (and topping many season polls), the story's reputation these days is less of a classic and more of an enjoyable but run-of-the-mill romp. With such a preponderance of DOCTOR WHO stories now available on video, it would appear that the potential purchaser is now beginning to pick and choose. A further factor, related to this, is that with such a volume of titles available, any new releases tend to get lost on the shelves, with only dedicated fan purchases in the first week pushing these tapes into the charts. Time will tell whether these new tapes turn out to be steady-sellers.

JNT leaves BBC Video

MUCH speculation surrounds BBC Video's decision not to re-employ John Nathan-Turner, whose six month contract ended recently. Many of next year's specials now appear to be in jeopardy, even though much of the material has already been recorded.

Various accumulating factors are thought to have led to BBC Enterprises all but dispensing with Nathan-Turner's services, not least the massive fan outcry which met a leaked provisional schedule of 1993 video releases published in *Doctor Who Magazine*, *TV Zone* and *DWB*. All three magazines and David Jackson at BBC Video were subsequently inundated with letters protesting against further 'Years' tapes and "pointlessly ludicrous" patchwork releases. With the possibility of a blanket boycott by their consumers looming, it seems that BBC Video have had no option but to cull many of the projects.

Whilst the links for *The Colin Baker Years*, *The Reign of Terror* and *The Invasion* have been completed, of these it is likely that only the latter will be released, at £19.99. With Peter Davison still awaiting delivery of tapes from his era — from which he was to have selected his own choice of clips — just prior to Nathan-Turner's contract expiring, it is doubtful that the 'Years' tapes for the latter three Doctors will proceed.

The situation is made all the more confusing owing to BBC Video's new policy of announcing forthcoming titles no more than three months in advance to avoid tentative 12-month schedules being leaked prematurely. This move will,

ironically, deprive them of the valuable feedback which presumably alerted them to fan feeling about 1993's plethora of specials. One special tape which is guaranteed, however, is the 30th Anniversary twin-pack, for which David Jackson will draw on much of the material already shot by Nathan-Turner and then fill out himself, reportedly with the help of *Monster* author Adrian Rigelsford.

● The controversy surrounding Nathan-Turner's role at BBC Spoken Word is believed by some to have contributed to the decision to not renew his contract with Enterprises. In the October issue of *Celestial Toyroom* he is reported as saying: "The question of credit [on the sleeve of the audio tapes] is totally Sue Anstruther ... she decides who is credited, not me". This has been seen by some as an attempt to whitewash the affair and is believed to have tarnished his reputation still further. One Enterprises source told DWB: "During his last couple of weeks there he was in a particularly fould mood and seemed totally disinterested ..."

The search for a repeatable McCoy ...

AT THE TIME of going to press, The Late Show were still busy wading through a mountain of DOCTOR WHO tapes in an effort to come up with a decision about the post-Pertwee repeats. A decision on all four stories to run on BBC2 from the New Year will need to be made simultaneously and presented to the programme schedulers.

The Seeds of Doom is the leading Tom Baker candidate if a longer run is sanctioned, and *Pyramids of Mars* is a favourite should a four-parter get the go-ahead.Having viewed the story the evening before we spoke to her, the Late Show's selector conceded that the adventure was "fantastic!" However, she was less enthusiastic about the task that confronts her with McCoy's era, citing *Remembrance of the Daleks* as the only story in the running of those that she has so far seen.

By the time of next issue of *DWB* (mid-January) you will already know the Tom Baker choice ...

Classifieds

A wide range of videos for sale. Sci-fi, horror, comedy, etc. Send SAE for list to: David Harper, 33 Talbot Road, Rickmansworth, Herts. WD3 1HD.

The Ghost Story Society is preparing a petition to request the BBC to repeat, or release on video, the dramatised Christmas Ghost Stories shown in the 1970s. Anyone wishing to sign the petition should send an SAE (at least 9" x 4") to: Robin Davies, 17 Millstream Close, Hertford. Herts. SG14 1JL.

Remembrance A5 Cult TV fanzine. Issue 2 now available. Featuring Dr Who fan fiction, discussion column and video reviews. Also The Prisoner reviewed, Star Trek news, episode listings and much more! Send £1 (coinage) and A5 SAE to: Robert Bradley, 23 Lee Lane, Langley, Heanor, Derbyshire DE75 7HN.

The Prisoner TV Series! Celebrate its 25 years with 'Once Upon a Time', the world's longest running fan magazine. Formed in 1978, it contains information, members' contributions, rare production photographs, etc. Please send SAE to: OUAT, c/o 63 Cross Road, Walmer, Deal, Kent CT14 9LA. Be Seeing You!

comment

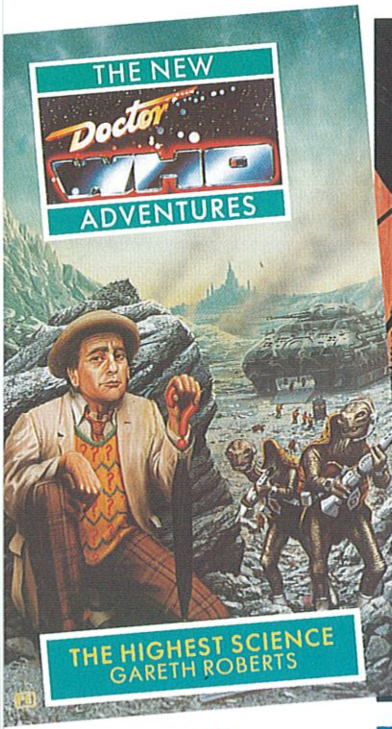
JOHN NATHAN-TURNER'S relentless grip on all things DOCTOR WHO finally appears to be weakening. Certainly his creative input is at an end, and so it is unlikely that he'll want to retain any sort of advisory capacity to Marvel's *Doctor Who Magazine* (a position still open to him). That just leaves the Teynham lecture tours, but whilst the guest lists are always for the most part impressive, at the most recent event in Cambridge concern was voiced at the poorer-than-expected turn-out of attendees. With a promising future involvement organising the BBC's corporate roadshows, Nathan-Turner will hopefully soon discover that there is life outside of DOCTOR WHO.

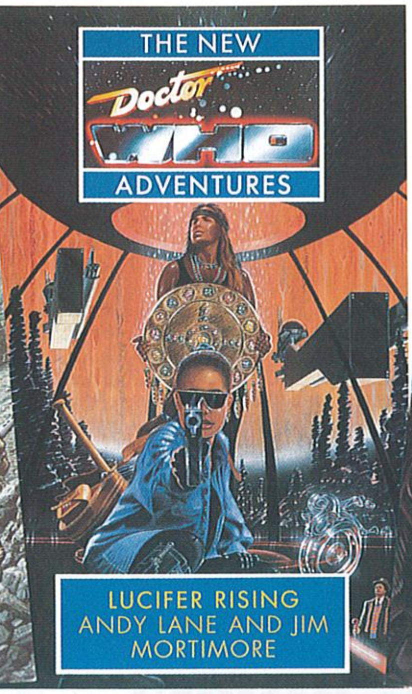
It is appropriate that news of his apparent departure from BBC Enterprises should coincide with the revelation that John Birt is to replace Michael Checkland as BBC Director-General three months earlier than expected, thus inevitably hastening the speed of Jonathan Powell's departure as Controller of BBC1. Already fans are hailing the apparent departure of the two people many consider to have done the most irreparable damage of all to DOCTOR WHO's reputation as a sure sign that whatever the future may bring for the series, it can only be rosier.

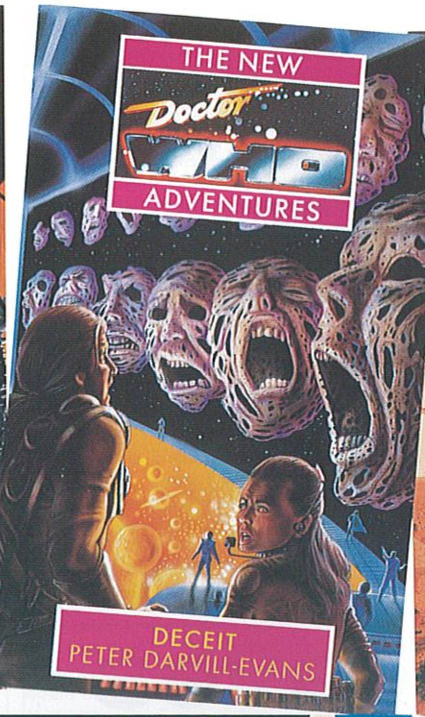
It remains to be seen how long it will be before the DWAS finally comes to the realisation that John Nathan-Turner is no longer producer of DOCTOR WHO. A recent issue of CT, put together by stand-in editor Michael Proctor and which contained a critical comment piece on his unending association with DOCTOR WHO, was delayed at the printers for two weeks to enable the DWAS exec to apologise in advance and to tell him how much they regretted the items slipping through!

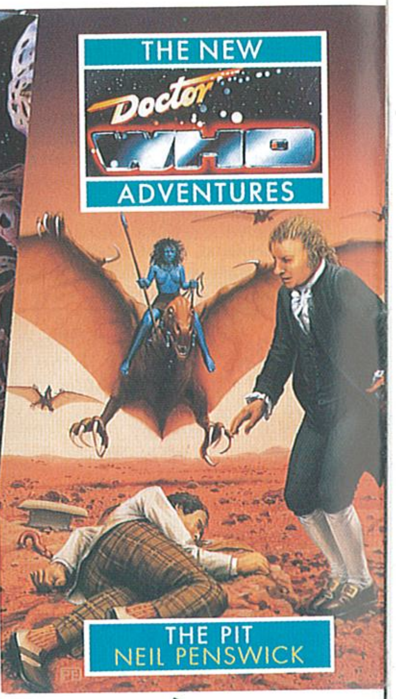
Gary Leigh

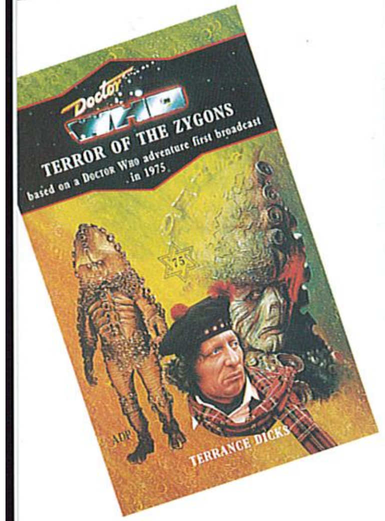
New for 1993

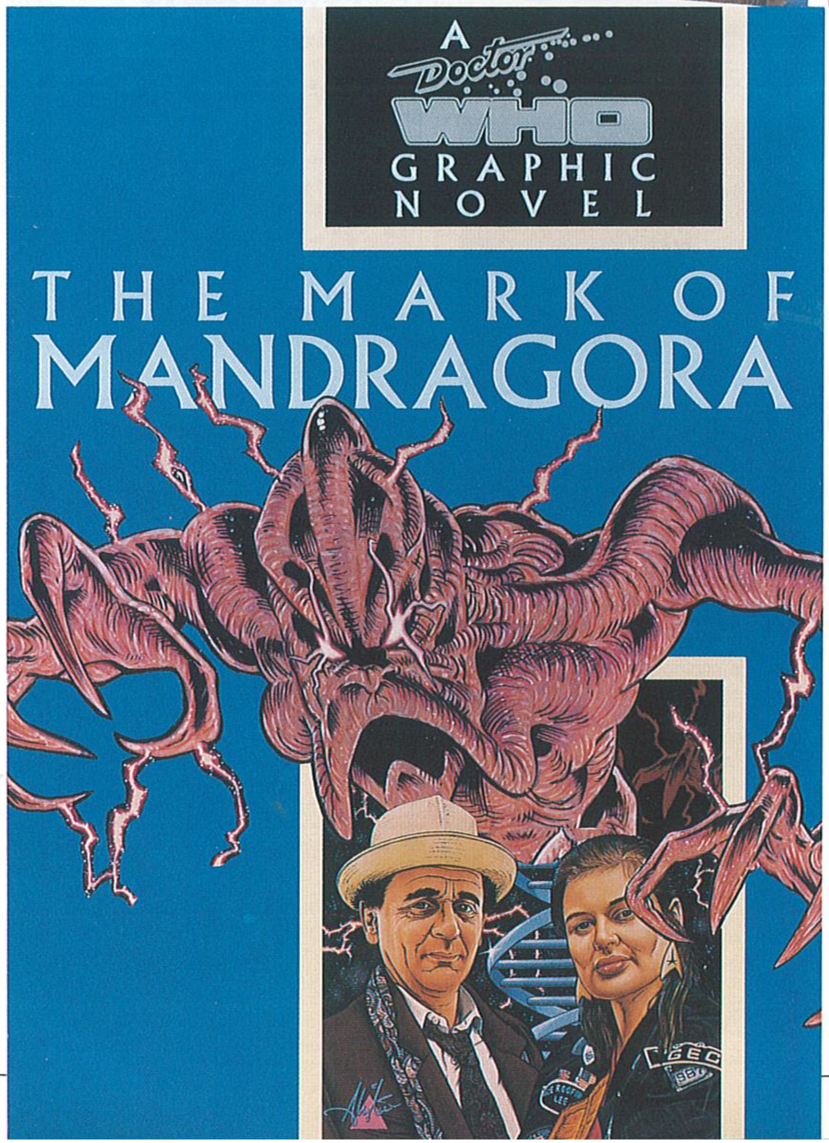


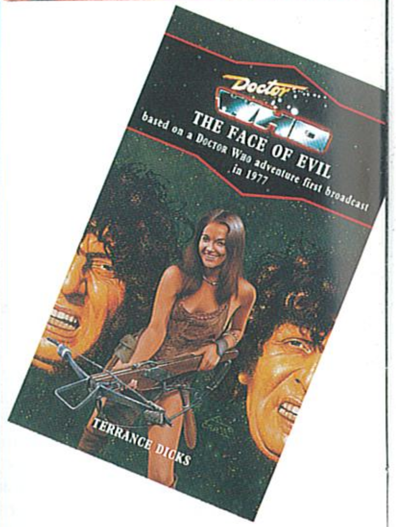


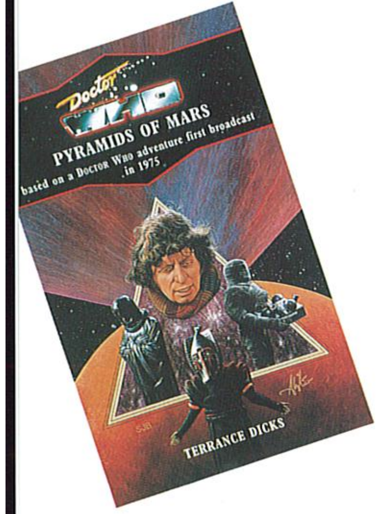


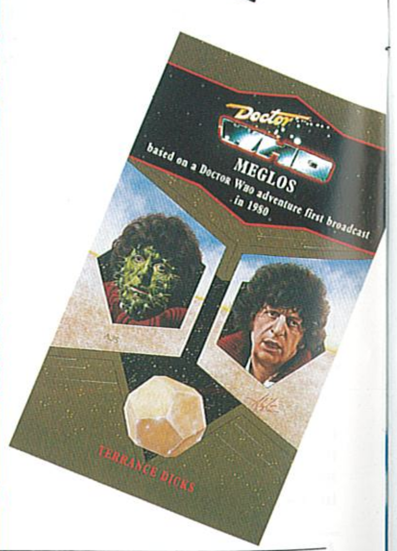



Doctor WHO
TERROR OF THE ZYGONS
based on a Doctor Who adventure first broadcast in 1975
TERRANCE DICKS


A Doctor WHO GRAPHIC NOVEL
THE MARK OF MANDRAGORA


Doctor WHO
THE FACE OF EVIL
based on a Doctor Who adventure first broadcast in 1977
TERRANCE DICKS


Doctor WHO
PYRAMIDS OF MARS
based on a Doctor Who adventure first broadcast in 1975
TERRANCE DICKS


Doctor WHO
MEGLOS
based on a Doctor Who adventure first broadcast in 1980
TERRANCE DICKS

A literary feast for anniversary year

1993 looks to be a healthy year as far as DOCTOR WHO book publishing is concerned, with New Adventures, conventional novelisations, revamped reprints and specials all planned.

	new	reprint
January		*The Twin Dilemma*
		Vengeance on Varos
February	The Highest Science	*The Tenth Planet*
		The Smugglers
March	The Pit	*Terror of the Zygons*
		Pyramids of Mars
April	Deceit	*Meglos*
	The Mark of Mandragora	*Face of Evil*
May	Lucifer Rising	*Enemy of the World*
		Carnival of Monsters
June	White Darkness	*The Time Warrior*
		The Keeper of Traken
July	Shadowmind	
	Power of the Daleks	
August	Birthright	
	Evil of the Daleks	
September	Iceberg	
October	Bloodheat	
November	The Dimension Riders	
	Timeframe	
December	The Left-handed Hummingbird	
	Dr Who Handbook — The Sixth Doctor	
January 94	Conundrum	
February 94	Anarchy in the UK	

There will be no reprints in July or August to help maximuse publicity for the two new tv novelisations of *Power* and *Evil of the Daleks.* Virgin are keen to stress to retailers that they are new novelisations and don't want them confused with the reprints, even though they will boast a new jacket design.

Timeframe: The Illustrated History of Doctor Who is the 30th anniversary publication and breaks away from the conventional Haining-style potted history format which Peter Darvill-Evans feels has been done to death, and with *The Seventies* and *The Eighties* in the pipeline he concludes that they will be the definitive statement on the series. *Timeframe* will be a large-format hardback with colour on every page and will go through the history of DOCTOR WHO season by season, as told by the best of WHO art over the years. There will be four pages to a season, with two pages of representative artwork and two pages featuring a 'scrapbook' of photos, illustrations and press cuttings.

Quantum leap out for blood ...

THE PRODUCERS of QUANTUM LEAP have retained Ira Zimmerman of the US National Stuttering Project as consultant on two forthcoming episodes for the fifth series — both episodes involving characters who stutter (one of whom is Sam).

Further to last month's rumours of a 'vampire' episode, we can confirm that in *Blood Moon* Sam leaps into a man who "may or may not be a vampire". Ian Buchanan of TWIN PEAKS guests stars as another possible vampire. Set in 1975, it promises to be very entertaining.

Liberation is a women's lib story — and once again Sam finds himself on the other side of the gender divide.

Finally, *Dr Ruth* promises to be ... interesting. Apparently Sam leaps into Dr Ruth Westheimer, sex therapist extraordinaire. Which means that *she's* in the waiting room giving advice to Al ...

with thanks to Brian Robb

BBC2

1	TOP GEAR (THU/FRI)	6.61
2	BOTTOM (THU 21.01)	6.29
3	BLACKADDER GOES FORTH (FRI 21.02)	6.09
4	MISSISSIPPI BURNING (SUN 22.15)	5.86
5	HAVE I GOT NEWS FOR YOU? (FRI/SAT)	5.37
6	STAR TREK (WED 18.02)	4.74
7	FOOD AND DRINK (TUE/THU)	3.87
8	M*A*S*H (WED 21.03)	3.41
9	ADDAMS FAMILY (MON 18.00)	3.35
10	FRESH PRINCE OF BEL-AIR (MON 18.26)	3.31
11	LOVE IS NEVER SILENT (MON 21.00)	3.29
12	MAN FROM U.N.C.L.E. (FRI 18.26)	2.96
13	TRAVEL SHOW GUIDE (SUN 18.05)	2.79
14	STINGRAY (FRI 18.00)	2.76
15	LIVING PLANET (SUN 19.16)	2.74
16	COOKS TOUR OF FRANCE (THU 20.01)	2.71
17	3:10 TO YUMA (THU 18.02)	2.56
18	DOCTORS TO BE (MON 20.10)	2.53
19	THE SECRET AGENT (WED 21.28)	2.43
20	INVADERS (SUN 12.49)	2.39
21	CATCHWORD (TUE 15.59)	2.37
22	A WORD IN YOUR ERA (SUN 21.44)	2.35
23	PRESENT IMPERFECT (THU 21.32)	2.29
24	SOUNDS OF THE SIXTIES (FRI 19.15)	2.27
25	THUNDERBIRDS (SUN 12.00)	2.26
26	MONEY PROGRAMME (SUN 18.36)	2.16
27	CATCHWORD (WED 16.01)	2.10
28	CATCHWORD (FRI 16.01)	2.01
29	SPLENDID HEARTS (FRI 21.32)	2.00
29	CREEPSHOW (SAT 23.30)	2.00

Channel Four showed the Twilight Zone Silver Anniversary Special (only eight years late!) on the 14th November. This included three of the 'banned' episodes mentioned in *DWB 98* (*Minature, Sounds and Silences*, and *A Short Drink from a Certain Fountain*), which were the subject of legal disputes when the series first went into syndication. A fourth such episode, *The Encounter*, has recently been released on video in the US.

As you may have read in the press, or experienced at Toys R Us, the UK is currently suffering a chronic shortage of THUNDERBIRDS toys. It will come as no surprise to DWB readers that, given the BBC2 repeats and the success of the comic, THUNDERBIRDS is immensely popular among children. This, however, is news to Matchbox who, having missed the boat last Christmas, seriously failed to anticipate the demand for THUNDERBIRDS toys this year. Whilst puppets, board games, watches, playsuits, cardboard play kits and painting books flood the shops, there is virtually no sign of the one range desperately wanted by thousands of children, many as old as 35 — the Matchbox models. Although heavily advertised, you can't get them, or the £33 Tracy Island playset, for love nor money. Matchbox promise that there will be enough for everyone by Christmas. I hope so, because that's what I've asked from Santa ...

THE ADDAMS FAMILY is rapidly gaining in popularity, as can be seen from the latest BBC2 top 30 chart. After a disappointing start earlier this year, it has since picked up an extra two million viewers and has entered the top 10 placings for the first time, not far behind STAR TREK.

THE MAN FROM UNCLE is also gaining viewers by the week, which bodes well for DOCTOR WHO which followed it from November 20th.

Next Gen sixth season turns the corner?

Star Trek news

ALTHOUGH fans of THE NEXT GENERATION have been generally underwhelmed by the first third of the sixth season's episodes, it appears that a major event will shake up the complacent tone of the season thus far when the series returns from five weeks of holiday repeats. As a link up to the debut of DEEP SPACE NINE in January, the next generation will return with a dramatic two-part story called *Chain of Command* (see *DWB 108*), designed to bolster the standing of the Cardassians as major villains in the TREK universe.

As reported last issue, his story pulls out all the stops, featuring major guest stars Ronny Cox (from *Robocop* and *Total Recall*) and British actor David Warner, plus scenes of torture so intense that the producers are considering prefacing the second episode with a parental warning. In *Chain of Command* Picard is relieved of his duties on the Enterprise in order to undertake a secret mission into Cardassian space. He is accompanied by Word and Dr Crusher. In his absence a cold and selfish Starfleet officer (Cox) assumes command of the Enterprise and comes into violent conflict with Riker, who is ultimately banned from the bridge and demoted.

The trio of Picard, Worf and Crusher encounter their own problems, narrowly escaping serious injuries from a rock slide in part one. But the real danger comes when Picard is kidnapped by the Cardassians. He spends most of the second episode chained, naked and tortured by a sadistic interrogator (Warner). He will be rescued by Beverly Crusher. Amnesty International has taken an interest in this story — Patrick Stewart is a long time supporter of that organisation.

Patrick Stewart has said that the scenes with Warner represented a real acting challenge and he is looking forward to seeing the episodes. He and Warner last worked together in 1966 when they appeared in an RSC production of Hamlet.

The episode following *Chain of Command*, *Ship in a Bottle*, also promises to be special — problems with the Conan Doyle estate have finally been resolved and the game will be afoot once again on the Enterprise. With the aid of Mr Barclay (Dwight Schultz), an attempt is made to bring Professor Moriarty out of the holodeck program where he has been trapped ever since Data's plan to play Sherlock Holmes during the second season's *Elementary Dear Data* got too real.

Meanwhile, the revamped writing staff are finding their way after a start which has been characterised through the first five or six episodes by an excess of nonsensical techno-babble and generally limited roles for the regular cast. The sixth episode, *Rascals*, aroused particular ire because of the way in which a few Ferengi were able to capture the Enterprise easily and subdue Worf. This episode was also the directing debut of Adam Nimoy, a Los Angeles attorney. This assignment was part of the package Leonard Nimoy got for doing *Unification* last year, and the elder Nimoy helped his son with the pre-shooting preparations.,

Michael Piller and Rick Berman have become totally absorbed with DEEP SPACE NINE, which is now working of filming its sixth episode (see separate feature). They stopped looking at the NEXT GENERATION dailies after the fourth or fifth episode. Last year's script consultant, Peter Allan Fields, also moved over to the new series, as did special effects master Robert Legato. However, writing plans must be somewhat suspended until the issue of NEXT GENERATION contracts is resolved.

All contracts with the cast expire in April. The studio is reportedly seeking a commitment for an eighth as well as a seventh season, while at least some of the actors do not want to sign for more than one year. However, the offer is also said to include options for four films. Majel Barrett, at least, has been saying that anyone who does not want to take the offer will be replaced with new characters, because STAR TREK is bigger than the actors and can continue on its own.

Mrs Roddenberry is also claiming that a deal had been set to film a *Star Trek VII* with the original cast in time for Christmas 1993 release. She admits that at the moment there is neither a script or a director, but still insists it could be done. Thus far no one else is confirming this news — in fact just a week ago Leonard Nimoy explicitly denied knowledge of any pending *Star Trek VII* project, saying Paramount is too preoccupied with launching DEEP SPACE NINE and renegotiating NEXT GENERATION contracts to even think about it. Whether or not that is a smokescreen remains to be seen.

Kathleen Toth

Deep Space Nine gets ready for January launch

DEEP SPACE NINE has now filmed five or six episodes of what is to be a 14-episode season. Although the producers have frequently commented that it will be "darker" and grittier than THE NEXT GENERATION, it is clear that they intend to make full use of references to the popular NEXT GENERATION, which is setting ratings once again in its sixth season.

Captain Picard and Locutus appear in the DEEP SPACE NINE pilot story, but the space station has since played host to Lursa and B'Etor, the Duras sisters who fled the Klingon Empire at the conclusion of *Redemption II*, and also Q and Vash. Lwaxana Troi is also guaranteed to turn up and become attracted to one of the resident aliens, Odo. And there is the distinct possibility that Montgomery Scott may yet appear, as he has been turned loose in the 24th century in a shuttlecraft turned over to him by Captain Picard in this season's fourth NEXT GENERATION episode, *Relics*.

Two of the differences between deep space nine and the next generation will be in the larger number of alien characters in the cast and the uniforms. Although colour combinations will remain the same, the DEEP SPACE NINE crew wear much more loose-fitting uniforms that resemble coveralls. That is just for the Starfleet personnel — most of the station is inhabited or manned by Bajorans and other species such as Ferengi who have their own style of clothing. Even the Starfleet officer includes a Trill in their number, while other key posts are held by a shape-shifter and a former Bajoran terrorist. Several of these people — including the new Starfleet commander — have no wish to serve on the space station when they first arrive, and most of the pilot episode deals with that reluctance.

Commander Benjamin Sisko is played by Avery Brooks, who became famous as a menacing professional bodyguard /hitman named Hawk, who was bald. As Sisko it has been decided that he should have hair, which alters his appearance considerably.

The Trill science officer, Dax, is played by Terry Farrell, who happens to be a very close friend of Marina Sirtis, so she has a very good idea of what working for a series like this can entail. Trills are a 'joined' species in which the dominant organism is a centuries-old creature resembling a large slug which inhabits a series of host bodies. Sisko often calls his science officer "Old Man" because he once worked closely with Dax when the Trill was in the body of an old man. Dax is now housed in the body of a 28-year-old female.

Sisko's chief officer is a Bajoran major who is hardened by years of terrorist campaigns against the Cardassians. The Cardassians are relinquishing control after sixty years of ruthless colonisation in the Bajoran system because they are tired of fighting the Bajoran underground. Major Kira is suspicious of Federation motives and frankly expects civil war to break out among Bajoran factions. The role went to Nana Visitor after Michelle Forbes (Ensign Ro) turned down the opportunity to exchange her occasional role on THE NEXT GENERATION for a regular cast slot on the new series. Only the name was changed and Visitor bears a resemblance to Forbes.

The Cardassians were first introduced in the NEXT GENERATION episode *The Wounded*, where we learned that an uneasy truce exists with them following open warfare with the Federation. It was discovered that Chief O'Brien served in that war, witnessing Cardassian cruelties first hand. The story of the Bajora and their campaign against Cardassian rule over their home world was first broached in *Ensign Ro*, and served as an introduction to this new character in the fifth season.

The security officer at the Deep Space 9 is provided by the Bajorans, but he is not of their world. Odo is a shape-shifter who knows nothing about his own origins. He is supposed to look 'unfinished' when he adopts human form, but actor Rene Auberjonois has not been happy with the make-up and said that he wants to make changes in it. So far Odo has also had opportunities to appear as a chair, a knapsack, a rat and a painting.

The character most like Wesley will be the station's doctor, Julian Bashir, a very young, brash and naive young man fresh out of the Academy. Bashir is attracted to Dax and puts his foot in his mouth continually when dealing with Major Kira.

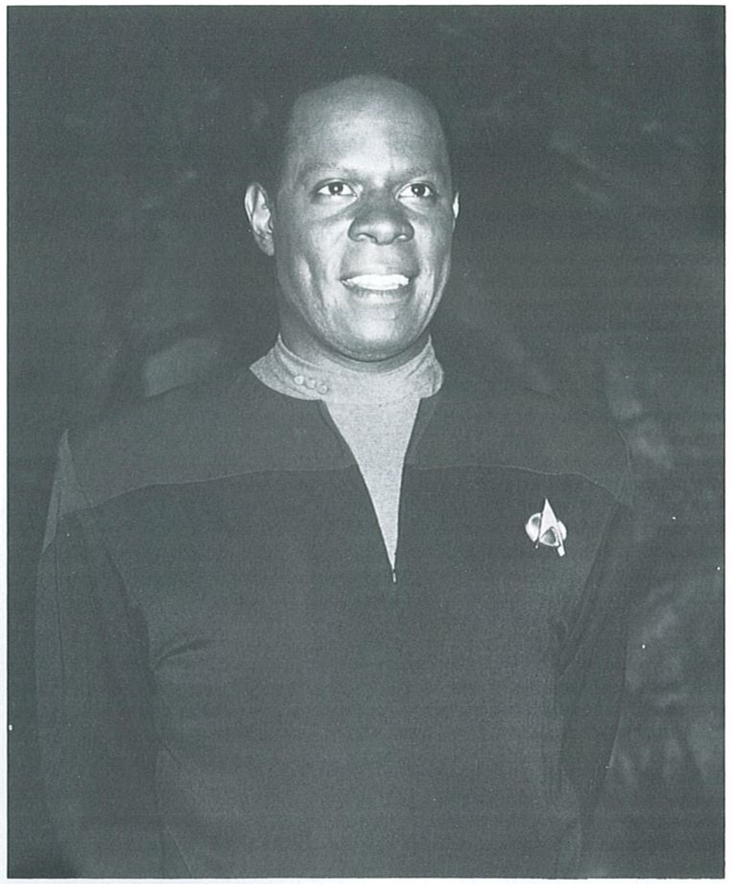
A Ferengi, Quark, runs the largest bar and casino on the space station, which has a substantial commercial area called the promenade. He has a nephew named Nog who becomes friendly with Commander Sisko's son Jake. Ferengi are hardly public-spirited, but Sisko is determined to make Quark a community leader.

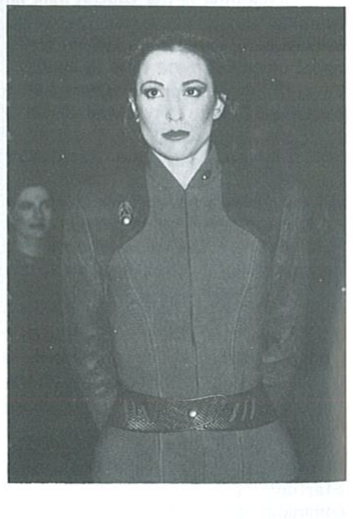
The two most familiar characters are transplants from Picard's Enterprise. Chief Miles O'Brien decides that becoming chief of operations for the alien space station is a good career move, much to the distress of his wife Keiko. She is a botanist who sees no way to pursue her career at DEEP SPACE NINE, and she also fears what kind of environment it will be for their infant daughter. Colin Meaney and Rosalind Chao continue in the roles.

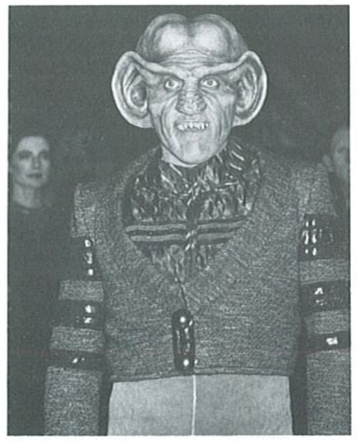
Deep Space 9 is *not* a Federation facility and the Bajora are not yet actively seeking entrance to the Federation. The Starfleet personnel are there at the request of a provisional Bajoran government to offer expertise and a deterrent to Cardassian meddling. The situation becomes more complicated as Sisko learns something about Bajoran religion — and about the peculiar properties of space near the station.

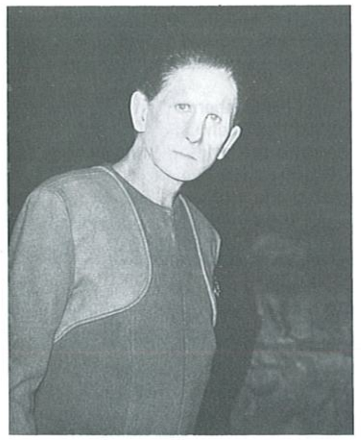
One of the biggest surprises about the DEEP SPACE pilot is the emphasis placed on Bajoran mysticism rather than more action-orientated themes. Some fans are already predicting that such a focus will have to change if the series is to live up to its billing and find an audience.

Kathleen Toth









Photographs: (clockwise from top): Avery Brooks as Commander Benjamin Sisko; Terry Farrell as Jadzia Dax; Nana Visitor as Major Kira Nerys; Armin Shimerman as Quark; and Rene Auberjonois as Odo. © *Paramount Pictures 1992.*

Federation and Empire

"People like Servalan and Stalin use the establishment purely for personal power, personal gratification. They don't have that egoistic view that they want to leave something behind in their own image. They just want it now — I'm going to use it all, and it's mine. They subvert organisations, and ideas, and movements not because they have a different view of what they should be, but purely because they can. Just for their own power."

Chris Boucher

IN RECENT YEARS, we of 61 Cygni have devoted increasing resources to the study of this force which threatens our borders — the human race. Since the failure of our attempt at biological confinement of the species, much attention has been given to the small group of rebels and criminals who thwarted this venture on the planet Fosforon. But in assessing the characters of Blake, Avon, Tarrant, and their antagonist Servalan, we have tended to overlook that the fact that they are all products of the Terran Federation. In previous analyses, we have tended to dismiss this organisation as Servalan writ large. But it is far more than that …

The origins of the Federation remain unclear. Much has been made in the past of the legendary Atomic Wars, but it should be remembered that there is no direct evidence that these ever took place. The Federation has existed for less than three centuries, so any fall out from these wars would still be obvious, yet the surface of Earth is clearly uncontaminated, and Cephlon's ruin appears unusual. That Liberator does not carry supplies of anti- radiation drugs implies that few worlds have suffered atomic war.

And even an atomic war would devastate only individual planets — its effects on a star spanning civilisation such as the Federation's predecessor, the United Planets, would be small. No, whatever the trigger for its development, the Federation must have grown through political means.

A military coup can be ruled out. Until Servalan made their fears a reality, the Federation council lived in fear of a military coup. But if the Federation grew from a revolution, whether violent or political, then that revolution must have had a cause. It must have had some idealistic purpose, and the majority of the people leading it will have genuinely believed they were acting for the good (though there will also have been pure power seekers hidden amongst them). But what could this cause have been … The answer may lie in the Terminal project.

Terminal was an artificial planet, constructed by scientists of the United Planets, some 411 years before Servalan's fall from power. Intended to replicate the conditions which led to the development of life on Earth, the planet was originally placed in solar orbit close to Mars, but was widely believed to have broken up …

In fact, it was relocated to the blind star Delta 714. Exactly when is unknown, but a rough estimate can be easily derived. Only one of Liberator's crew knows of Terminal, and then only as a historical curiosity, so it clearly disappeared before living memory. But as Dorian knows of the planet, it was probably moved within his lifetime — within the last two centuries. It may only be a coincidence, but this places this massive engineering undertaking, which must have had the connivance of authorities then in existence, not long after the rise of the Federation …

That the then President of the Federation knows of Terminal's continued existence would seem to confirm the Federation's involvement in its relocation. The planet's reported break-up is clearly misinformation, intended as a cover for its disappearance. But the Federation could easily have destroyed Terminal if they'd wished — this would have been far easier than shifting it hundreds of light years across space. The only reasonable conclusion for these actions is that the Federation wanted the Terminal project to continue, but wished to explain why its results would never be published …

Life on Terminal had developed with incredible speed, producing mammals, primates and eventually humanoids — and humans. But then the evolutionary process continued, producing savage apes nicknamed Links. The Terminal project revealed that civilisation was an evolutionary blind alley. Unless the forces of nature could be thwarted, mankind would degenerate into savagery.

A parallel can be found in Earth's fiction — in Isaac Asimov's *Foundation* saga. In this, the eminent psychohistorian Hari Seldon determines that an age old Galactic Empire will inevitably descend into barbarism within a few centuries. This collapse cannot be prevented, but he sets up a Foundation to preserve humanity's knowledge and culture through the imminent dark ages, for the societies which will eventually arise from the ruins …

But this approach wasn't available to those overseeing Terminal. No civilisation would follow the Links. They had to prevent the initial collapse, which would mean denying evolution. To do this would mean influencing the behaviour of the entire human race. A daunting intention, but if the species is seen as the sum of its individuals, then the federation clearly possesses the skills needed to achieve it, in the abilities of the psychostrategists. Indeede, it seems likely that the psychostrategists were formed specifically to mastermind this plan.

But to enact such a strategy would require total, absolute control, and a total suspension of democracy. This wasn't just a matter of practical necessity — it was a fundamental essential. Democracy assumes that the judgement of the people will, ultimately, prove correct. But the Terminal project had proved that the human species was heading towards barbarism. Control had to be taken from the people's hands. And what more noble purpose could there be, than saving humanity from itself ?

Even ignoring religous leaders, dozens of precedents for such behaviour exist in Earth's history. One of the most interesting is the case of Alexander Hamilton, secretary for the treasury in the administration of the first President of the United States. A brilliant man, whose work laid the foundations of America's prosperity, Hamilton believed that entrusting power to the people would lead to the rule of the mob, to America following Revolutionary France into chaos. In his own words "All communities divide themselves into the few and the many. The first are the rich and well born; the other the mass of the people … truculent and changing, they seldom judge or determine right. Give therefore to the first class a distinct, permanent share in the government." Believing that America would eventually demand a 'Bonaparte' to restore order, Hamilton felt he had to accept when challenged to a duel by disgraced Vice president Aaron Burr, as no such leader could afford to be accused of cowardice, and died of his wounds in 1804. Hamilton's concern for his image with a public whose judgement he distrusted is intriguingly reminiscent of the value the Earth administration placed on its reputation — a value which led it to try and discredit Blake instead of using more direct methods to end his threat …

There would also be more subtle psychological effects in knowing that the human race was doomed. Why work for the betterment of humanity ? Why make any effort to leave a legacy ? When there's no future, the present becomes all important. To the paternalistic, such thoughts would justify concealing the knowledge of the Terminal results from the general public, who 'couldn't be expected to cope with such a prospect'; to the selfish, they would provide an excuse for self-interest. From the coalition of the two would rise the conspiracy which gave birth to the Federation — an organisation using the dirtiest of means towards the noblest of ends.

But means become ends. Once the Federation existed, its own preservation became its sole reason for existence. After every revolution a self-sustaining bureaucracy develops almost by default within the powerful elite. To each individual it offers this deal — keep your nose clean, don't rock the boat, work to preserve the system, and you'll rise within it. Eventually, the individual's own interests become so deeply entwined with those of the system that they become one and the same.

But eventually someone will come to prominence who uses the system for their own personal aggrandizement, regardless of the damage it suffers. Whether their department is a sustainable success is unimportant — provided it remains successful long enough for them to gain promotion before its collapse. Such people could be justly described as a cancer — just as a cancer cell is one which reproduces itself without concern for the health of the body, so their advancement cripples the system which produced them. Ultimately, then Servalan posed a greater threat to the Federation than Blake.

The threat Servalan posed was recognised by her academy tutor, Kasabi, who recommended that she be excluded from command. But here another factor came into force. — as the bureaucracy of the Federation became increasingly fossilised, it became increasingly corrupt. Servalan's contacts, her influence, protected her until she'd accumalated so much power that, even though her ambition was recognised at the highest levels, she could not be readily removed — not without a struggle likely to destroy those acting

Chris Boucher

In the third and final part of an interview focussing on his career as a tv writer, Star Cops originator Chris Boucher talks to **Alan Stevens** and **Anthony Brown** about the trials of creating a series from scratch.

ALAN STEVENS: How did STAR COPS come about? Because I understand it was you who created the series.

CHRIS BOUCHER: Yes I did. STAR COPS was originally a project for radio. I had worked out quite a lot of the detail for it, and then for various reasons and coincidences, it stopped being a radio show and became a potential television series instead. Jonathan Powell, who was then head of series, commissioned a script, and so off I went and wrote a two part opening story which unfortunately he didn't like. He'd set his face against two part openers for some reason, so I then had to go away and telescope those two episodes into one.

AS: Did you have much control over the series as a whole?

Well devisers very seldom have control, they're usually sort of on the outside looking in, or in my case shouting in. STAR COPS was an unhappy experience for me I'm afraid, it certainly wasn't a marriage made in Heaven. Some producers you get on with and some you don't, and unfortunately Evgeny Gridneff and I just didn't.

AS: What did you think of the other two writers who also worked on the series, John Collee and Philip Martin?

I like them both personally, they're nice guys. I remember sitting down and having a drink with Philip, and hearing the horror story of what they had done to him and his script, and having a lot of sympathy for him.

ANTHONY BROWN: This concerned the episode that had been cancelled because of the strike, I presume?

No, this was about the one that got made! I remember he was pretty steamed at the time, and I was pretty steamed about the whole thing anyway, so we had a good session.

AS: Sounds like a Sauna.

(laughing) Yes, it does really doesn't it, but anyway I thought the writers were fine, it's just that to be perfectly honest I wanted to write all ten episodes myself. I wanted to do a Terry Nation and I was told that I couldn't because there wouldn't be time, but in my paranoid way I suspect that it was just an excuse. I mean one reason you don't let a writer do all the episodes is because it gives them too much control, or rather if you bring in some other writers then the control shifts to the producer. And my impression was frequently that Evgeny Gridneff was more concerned with making sure of his own authority than anything else. So instead I ended up writing the first four episodes and the last one.

AB: How much attention did you pay in the script to describing the various spacecraft?

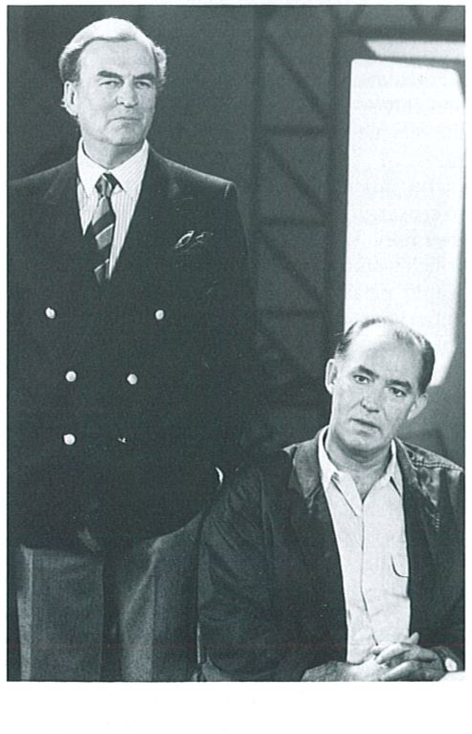
With series like STAR COPS and BLAKE'S SEVEN, you have to look for ways of keeping it simple and using as many of the vehicles, in as many ways as you can. Although I remember in one script going into great detail about the moon-buggy, I would mainly try and keep the details sketchy and just describe the functions that they would be required to perform. One thing that I would do regularly however, was to write in suggestions as to where stock footage from the NASA space shuttle could be included, because some of the film available is very beautiful.

AB: I noticed that most of the vehicles seen in the series, are in fact designs that are currently on the drawing board, but equally most of them seemed to be used the wrong way once they had made their first appearance. The moon shuttle in episode three for instance looks like a X-30 or a HOTOL, but that's purely earth orbital, you would never send one of those to the moon.

Well here I'm afraid, I will have to apply the usual cop-out answer of, if it was crap it had nothing to do with me, and if it was good, it was my idea! Though thinking about it, I do seem to recall liking the loading modules in the final episode. That was really quite impressive, and I certainly didn't specify anything like that.

AS: Did you ever have any disagreements with directors or writers about scientific accuracy?

There were one or two occasions where it did seem to me that Evgeny Gridneff and script-editor Joanna Willett hadn't really got to grips with the basic physics involved in the series. I mean I'm not a great physics expert myself, but at one point they did appear to believe that NASA had a weightless room stashed away somewhere, in which they trained the astronauts, and they seemed convinced that if they could get permission, they would be able to go and film in it. I mean I did try to point out that you can't turn off gravity, and that basically they achieved weightlessness by playing in water tanks and things, but it was hard going.


Moray Watson as the Commander and David Calder as Nathan Spring © BBC 1987

AB: Were you happy about the way Nathan Spring's mini computer, BOX, was realized?

No. What I wanted, and what I was quite specific about in the scripts, was that BOX had to speak clearly with Nathan's voice. There was to be no ambiguity about it at all, when BOX spoke, it had to sound as if Nathan was speaking. I quite liked the idea that this guy who instinctively mistrusted machines and computers, for whatever convoluted reason, was placed in a situation where not only would he have to rely on this machine, but also have the machine sound like him. So in effect it would sound like he was talking to himself.

However when director Chris Baker saw this in the script he threw a dickey-fit. "I can't do that, how am I going to know which angle to shoot from? The audience will never know who's speaking, the audience will be confused!" Well that was exactly what I intended, but I suppose I can understand how Chris felt really, he was afraid I think that it would make him look like a prat, who didn't know what he was doing. So unfortunately we lost that particular aspect, and with it the only new twist in the set-up, and so BOX became just another ORAC.

AS: Why do you think that the series failed to take off?

Well it's the perennial bleat of course, but I mean it was in a crappy slot and put on at a lousy time, so consequently the figures were very poor. You had to really want to see it, and sacrifice an hour and a half of viewing time in the process, because there wasn't a junction with any other programme, nothing at all. It overlapped every fucking thing and when I think about it now it really makes me angry. Of course I should have known that it was going to happen, and I should have been prepared for it, because Jonathan Powell did say to me at the time that it was the sort of programme that would make its own audience. He did have this view that science fiction fans were so rabid and undiscriminating, and so sort of desperate for the gear, that they would tune in at any time in order to watch it. But I think quite honestly, if they had put STAR TREK: THE NEXT GENERATION out in that slot it you would have got the same result.

AS: The series was never repeated either was it?

One of the dangers of getting pulled after one series is that it's in nobody's real interest to repeat. Because if it's repeated in a different slot and it gets better figures, then it's a black mark against the scheduler, and everybody feels bad about the thing being pulled, but if it doesn't get any figures at all again, what's the point of bloody showing it?

AB: Were there any ideas on your part as to how the series could have progressed, if it had gone on to a second series?

Evgeny did say to me at one stage, "Why don't you work out the second season?" But it didn't seem to me that there was much prospect of a second season, and being basically lazy I didn't feel like working out a whole concept just to have it sit on the shelf.

AS: Do you think the failure of Star Cops damaged you personally?

I thought at the time that it would be okay, because I would at least have a series creator credit, and that would look good on the C.V. and hopefully by the time it mattered everybody would have forgotten that the series wasn't a success. Well I don't know, I haven't had a hell of a lot of work since I have to say!

AS: So what are you doing now?

At the moment I'm writing a book based on the five scripts I did for STAR COPS .

AS: The Soviet Block's gone now though hasn't it?

Yes, it's a damn nuisance, I wish they'd waited, you can't trust anybody can you? You can't rely on the bastards at all. I've been picking new villains and thinking, if I don't hurry up these buggers will be back in the fold as well. Anyway in one set of circumstances, I have now substituted the Japanese secret service, and with another, I've decided that the red Chinese will now be the logical people to take over as bad guys, I've also, of course, incorporated some evil Arabs!

AB: Is Doctor Krivenko still a Russian?

No. Krivenko is now Chinese and so he's had to change his name too. He's now Jiang Li Ho, which if you think about it, now makes him Doctor Ho.

AS: When's the book going to be finished?

God, I don't know. It's taken me far too long already, so I can't really tell you, but it's going to be a long book, it's going to run to a least five hundred pages. When I first started out writing the thing I set myself a daily minimum of a thousand words ... fat chance! So I thought, oh well, that was a bit ambitious we'll make it five hundred words a day ... fat chance! And gradually the minimum has come down and down and down, until I now sit there and think, well I've done a sentence and I've turned the page, we're all right today then, so I'll go down the garden and sort shallots.

AS: Have you got past episode one yet?

Yes, and I'm now finishing off episode four. What I've done is write the book in two parts, break for adverts you see! The first part is an extended version of episode one, it's the story you would have got if it hadn't been chopped down, and into that I've now fed teasers and beginnings for all of the other episodes. Then in the second half of the book I pick up the remaining episodes as cases, so I'm currently on case three, which is the fourth script, and I hope I'll finish it fairly quickly, because I never really liked Trivial Games and Paranoid Pursuits.

AB: Why is that? Because I thought it was the best one.

Well it's a slim story you see, and although it has a nice structure, it basically relies for the main part on funny lines. However once that stories finished, I'll be able to get on and do the one I liked the best, which was the last episode, Little Green Men and Other Martians. There was a lot of good stuff going on in that one, you know, it's your standard private eye number, somebody dies, mystery and all that shit, so I figure I should be able to make a good last case out of it.

AB: Is the book going to be left open for a second batch of cases?

Jonathan Adams as Krivenko © BBC 1987

That's the idea, but obviously I'd like to find someone to publish the damn thing first, and then perhaps it could go on to become a series of books.

AS: Does the book still end with them going to Mars, as in the television series?

No, Gauda Prime.

AS: That's a good ending. So Nathan Spring goes mad ....

And turns into Evgeny Gridneff.

AS: He is then surrounded by an army of black-clad Federation troops, ...

And just before he can smile, he is shot repeatedly by a rather bald and bearded, middle aged trooper, who seems to take a great deal of pleasure in hitting him, and shooting him, and generally stamping on him, until ...

AS: It's time to sort shallots?

Mmmmm. ■

Interview conducted by Alan Stevens with Anthony Brown.
Interview transcribed by Alan Stevens.

Federation and Empire
continued from page 9

against her as well. How this power struggle would have ended under normal circumstances is unknown — as it is, the double edged sword of Blake, which the President had hoped to use to secure Servalan's removal, eventually worked to her advantage, providing disturbances which allowed her to seize control. But the purges which followed Servalan's accession, and her eventual fall will have produced their own form of social selection — survival of the venal. If Servalan can be described as the Federation's Stalin, then her accession meant the end of the Trotskies — the old revolutionaries who still believed in the Federation's purpose. And after her fall, those loyal to her were purged in turn — two generations of the most able and, even, perversely, idealistically committed rulers of the Federation wiped out. The survivors will have been those able to serve the old President, Servalan, and her successors with equal vigour — self-seeking yes men, talentless and self protecting, able to 'believe twelve things before breakfast' …

But such people do not make an empire. And dictatorships have a problem — they're inefficent. They shouldn't be, but (even ignoring the effects of corruption) a free people, working, however chaotically, towards a goal they've chosen will always achieve more than a controlled population. A suitably charismatic dictator can provide that common direction of course, (remember that the people of Russia cried real tears when Stalin died), and Servalan certainly did so — that the Federation survived the effects of the intergalactic war at all is a tribute to her. But the grey men who overthrew her wouldn't have that charisma, and would ensure that no such person came to power, just as they overthrew Krushchev when he began to seem too powerful and authoritarian.

And an inefficent empire can survive only while it expands, compensating for its own wastefulness by appropiating new resources. As soon as the Federation ceases to grow, it will begin to die — and it's significant that, even after her fall, Servalan continued to mastermind the federation's expansion, in her new guise as Commissioner Sleer … It may even be that the Federation's current rulers have realised all this, and have allowed her to continue her improbable masquerade so that they can use her talents to their own advantage — but if this is so, then they are playing with fire. Eventually, either they or Servalan must go …

Under Servalan's control, the Federation would survive for as long as she did, but it would not last long after her death, and the end of her charismatic tyranny. In the hands of the bureaucrats, it's decline would be slower but no less inevitable. It could continue to stagnate, until it eventually collapsed under the weight of its own inefficency. Or it could produce a Gorbachev, a reformer determined to purge the corruption of the system, forced to mobilise the people against the establishment … Were this to be the case, Blake's time would truly have come — the tactics he and Bran Foster originally advocated would quickly succeed, forcing the Federation to abandon the Outer Worlds, in the vain hope of controlling the inner empire. In either case, the Federation itself would collapse, leaving behind peoples scarred by centuries of its tyranny.

The Federation could have lasted for ever. But thanks to Blake and Servalan, both products of its own corruption, its eventual collapse is only a matter of time, and without it, mankind's evolution into the Links is inevitable. It may even be that, through its recent internal conflicts, the Federation has accelerated this development. But in either case, our strategy should be clear. If we can only wait, protected from mankind by the Darkling Zone for a little while longer, we will be safe. We need not destroy the human race — it will do it itself soon enough …

Anthony Brown

Merry Christmas VT!

Back in the 70s and early 80s BBC VT engineers used to cheer themselves and other BBC employees with 'unseen' out-takes from various programmes. Our man **Doug Who** investigates …

FEW OUT-TAKES have survived from DOCTOR WHO's early days. There's the false start to the second section of the pilot, of course, though that's not exactly hilarious, while a number of fans would maintain that things like the tripping Voord, and William Hartnell's mountain goat speech in *The Time Meddler* give the whole Hartnell era a claim on the title of out-take … But the first real out-take in existence is a film sequence from *The Abominable Snowmen*, part two. Though this was actually transmitted, the film insert runs on a little longer, to show Deborah Watling running off-screen, where she loses her footing and falls with an audible yelp …

The advent of the infamous BBC Christmas tapes in the mid-70s, however, has ensured the survival of a number of items from the Graham Williams era. The Christmas tape was put together each year by the Beeb's VT editors, to be watched 'while slightly drunk' (as the cue card to one of them states …) at the BBC's Christmas parties. Quite when the first one was produced is unclear, though one includes clips dating from the early sixties, including Victor Maddern's infamous difficulties with the line "It's down at Dock Green nick". But in the late 70s they came into their own, and with Tom Baker then in his wildest phase, DOCTOR WHO became a consistent contributor to the tapes, both in person, and through his alter-ego, the infamous Doug Who …

The contents of the tapes were a varied mix: There'd be genuine out-takes (Basil Fawlty checking the structural integrity of his hotel after the wall rocks, Bill struggling to break Tim's record of Land of Hope and Glory in THE GOODIES) which usually ended with a resigned shout of "Merry Christmas, VT!"; specially shot sequences such as the alternative weather forecast ("There's a depression over Television Centre, linked to the pay freeze, while things are looking a lot brighter in Yorkshire and Granada, with prospects as high as 18%") and little bits of silliness such as David Dimbleby's rendition of the PANORAMA title sequence, and Michael Palin's description of the real tragedy behind John Cleese's secret marriage to the Duke of Kent ("You see, they can't have children …"). PLAY SCHOOL could be relied upon to provide a double entendre or two, and the whole thing would be linked together by a newsreader (Richard Baker in an Angela Rippon wig!), by a character like Frank Spencer (involved in rather ruder antics than he ever was on TV …), or by a revamped version of the NATIONWIDE titles, listing the things you can't show on the Beeb ("Thrust — Lust — Porn — Yawn — Mary Whitehouse"). And, just to show that the boys in VT were inveterate sexists, they'd include a routine from Legs and Co, and most of the footage that the Holiday programme got on its annual visit to a (nudge nudge, wink wink) nudist beach ….

It took the '78 tape, White Powder Christmas, less than three minutes to get round to DOCTOR WHO. Playing Princess Flavia (or her android double) in *The Androids of Tara*, Mary Tamm kneels before Prince Reynart's throne …

"I Flavia, descendant of the Royal kings of Tara, Mistress of the Domains of Forgard, Morgard and Freya do loyally offer my loyalty to the king. Oh f*** I've blown it. Humbly, humbly."

The Armageddon Factor though was to prove a real gold mine. After a conversation between Lalla Ward and Tom Baker, intercut with clips from *Kentucky Fried Movie* to predictable effect, another out-take shows the Doctor and Romana kissing on the Mentalis set, for no very good reason, before grinning at the camera … Take two?

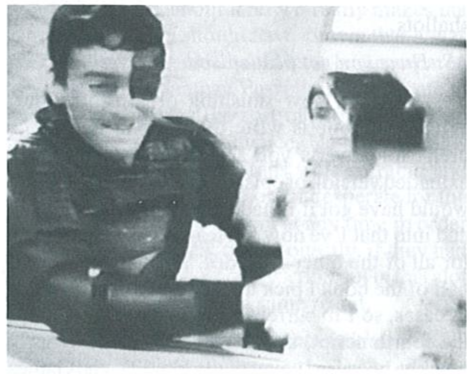
"It's mindless now, clicking to oblivion. How long, K9?" asks the Doctor.

"Insufficient data, Master."

"You never f***ing know the answer when it's important."

Next up is a clip from the year before — a scene from *The Sunmakers* which demonstrates the dangerous effects of certain lines. Cordo runs in three times, only for his gun to jam just as Bisham utters the words "What's wrong?" on each occasion. Eventually, William Simon (playing Mandrel) makes the inevitable observation — "Something with the gun." When the take finally works, Cordo's line proves equally appropriate — "It's over !"

Not that DOCTOR WHO was the only SF series to have trouble with its props. White Powder Christmas also includes a clip from BLAKE'S SEVEN — *Seek-Locate-Destroy*. Travis reaches for his communicator as it informs him "Analysis of salvaged material reveals no trace of parts used in manufacture of item 430. It is almost certain that …", only for it to break apart in his hand, the parts flying across the room. As Steven Grief comments to a corpsing Jacqueline Pearce, assuming a highly camp voice — "Well what do you make of that ?"



For WHO fans though the highlight of the tape comes right at the end. Its credits ask, in reference to a long-standing in-joke at television centre, Doug Who? Then the picture cuts to the TARDIS console room, where Romana and the Doctor are caught canoodling behind K9. Breaking off in embarrassment, the Doctor asks K9 if he'd like a drink …

"Fill my straw."

"All right then," says the Doctor, pouring vodka down K9's blaster, while Romana catches the spills in her cup … "How's that ?"

Then, preempting *K9 and Company* by a couple of years, the Doctor asks "Are you going to give us a song K9 ?"

"Affirmative. Ummh Hah ! We wish you a merry … Christmas, We wish you a merry … Christmas, we wish you a merry … Christmas and a happy New Year," sings the tipsy dog. "We all like [burble] pudding, we all like [burble] pudding, we all like [burble] pudding so …"

With some difficulty, the Doctor interrupts. "K9 … K9 — what would you like for Christmas?"

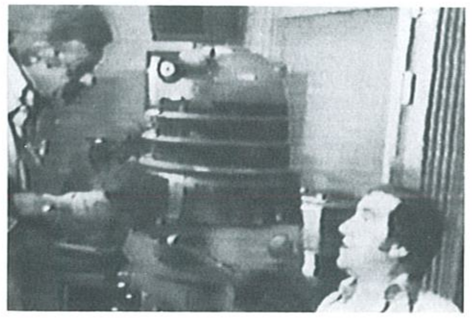
"Master, I would like enough ball bearings to last through a season, and fewer sill irons on the floors of the planets we visit." As the Doctor roars with laughter, K9 asks … "Master — a question. What is your desire at Christmas ?"

The Doctor looks directly into camera, smiling slyly. Then he looks across at Romana. After meeting his gaze for a moment, Mary Tamm collapses in giggles …

The 1979 tape benefited immensely from the presence at TV Centre of an explosive combination — Tom Baker, John Cleese, and the Daleks. It opens with a trailer for tonight's BBC viewing, careful chosen to ensure that the columns of the timetable make up a rude word, illustrated with out-takes from each programme. "At 7.30, the indestructible Time Lord Doug Who returns." Tom Baker then expresses, somewhat colourfully, his irritation with studio noise …

Later on in the tape, following a song from Suzi Quatro about the joys of "Killing Sports PAs", Michael Palin, appearing on ASK ASPEL, comments to his host "Well, I think that was the silliest thing I've ever seen. What about you Michael?"

"Yes, I'm going to go down to VT to sort it out," says Aspel, walking out. He grabs a VT engineer …



"Well, that really didn't seem good enough. What went wrong?"

"Oh no, it wasn't us. It was the inline transmitter actually — these machines don't go wrong. In particular, a constant flow of effective information must utilise and be functionally interwoven with all the hardware."

"So this is the latest and most sophisticated in the world?"

"Well this is it — the BBC are the first people who actually have it. Based on integral subsystem considerations, the characterisation of specific criteria requires considerable systems analysis to anticipate the fourth generation equipment."

"Does it have a condorian base as well?"

"Oh no, this crystal control binary timebase corrector which microprocessor controls the actual transport machinery so that it actually stops any flashes from reaching the output."

"Does it have a multi-dependent anthrax modulator, retarding diphthong differential with inveterate omniaxial invelcro, overhang paracetamol agnostic flanger?"

"Even a sports panic button."

"Sounds infallible," comments Aspel, impressed.

"Well that's right. It's the best machine the BBC have — and, its the most reliable but sophisticated and expensive machine in the technological world."

"BOLLOCKS!" comments the Dalek which has been listening to all this …

Midway through the tape comes a commercial break, including an ad for "The Royal Sunday People, in which we show how we make national scandals out of trivial issues" — such as the previous year's re-editing of an interview with Princess Anne with dubious results. But The People has other stories to offer …

"And who is Doug Who? We speak to the man who's actually seen him."

John Cleese knocks on the TARDIS door. "Yes?" asks the Doctor, sticking his head outside.

"Ah, this is for you." says Cleese, gesturing to the video recorder he's wheeled up.

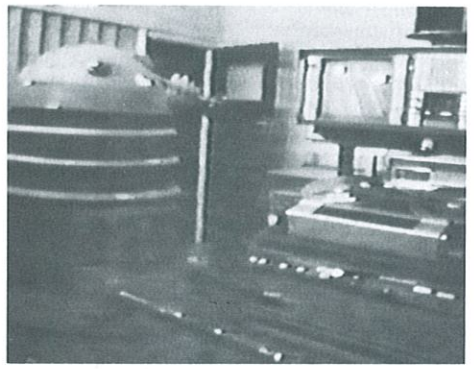
"From who?"

"Doug."

"Doug Who?"

"Yes that's right."

Part two of the tape opens with a clip from *The Armageddon Factor* ("The corpse on the right is recent"), leading in to a Dalek's eye view of a VT edit suite …



"Ahhhh. Let me probe your proc-amp and lick your lockout, you randy bitch," drools the Dalek.

"Not tonight mate," replies the VT.

"Come on — just a quick feel of your kips. I want to titillate your timebase and erect your equalisers."

"Get lost, you mechanical moron."

"Let me fondle your dropout compensator."

"I told you, I've got a head-clog."

"VT43 told me you were a real exterminator …" comments the Dalek, as all the other recorders begin to moan in ecstasy … Clearly, they made it up, as the Dalek later introduces some out-takes by commenting: "And talking of cock-ups, here's some that my girlfriend collected this year. Steady, baby."

Later, the same Dalek shows up during a song about BBC facilities. "Can we have some more editing time for MATCH OF THE DAY?" asks the sports producer …

"I think you'll have to check with the supervisor behind you." replies the VT editor.

The Dalek supervisor guns him down, commenting "Bloody sports PAs." The same song includes a number of signs reading Doug Who, and later on Manuel delivers a Christmas message — "I would like to wish everyone at TV Centre a happy merry Christmas from, on behalf of Doug … who Doug?"

The '79 tape concludes with a classic among sick jokes. John Cleese walks up to Tom Baker, apologising … "Tom, sorry to bother you, but sign this for my godson would you? Nice little kid, he's blind."

Tom agrees, taking the proffered postcard, but after patting his pockets asks "Got a pen ?" Cleese hasn't, but …

"Oh, never mind, I'll tell him you signed it …"

continued on page 14

DOCTOR WHO contributed little to the next couple of tapes. A number of clips from *The Creature from the Pit* (you can guess which ones …) were re-edited to great effect for the 1980 tape (delayed until Easter by a strike), but the abandonment of *Shada* stopped the cast repeating their previous end of season antics, and John Nathan Turner seems to have tightened up on studio discipline in subsequent years. As a result the last WHO clip on the Christmas tapes was shot on the set of a rather different series, as Captain Zep's investigations are interrupted by the arrival of the fifth Doctor.

"Just a fleeting visit, just dropped into your galaxy. Very nice place you've got here — obviously a bigger budget than us," comments the Doctor, handing over some sticks of fibre-glass celery. "Welcome to the Galaxy."

"Thank you, thank you very much" replies a corpsing Captain. The Doctor goes on to shake hands with the rest of Zep's crew, explaining, "Sorry about this. It had nothing to do with me. The demon Doug."

Clearly, the Doug Who legend has lived on, as this causes Paul Greenwood to double up with laughter, commenting "Oh, wonderful."

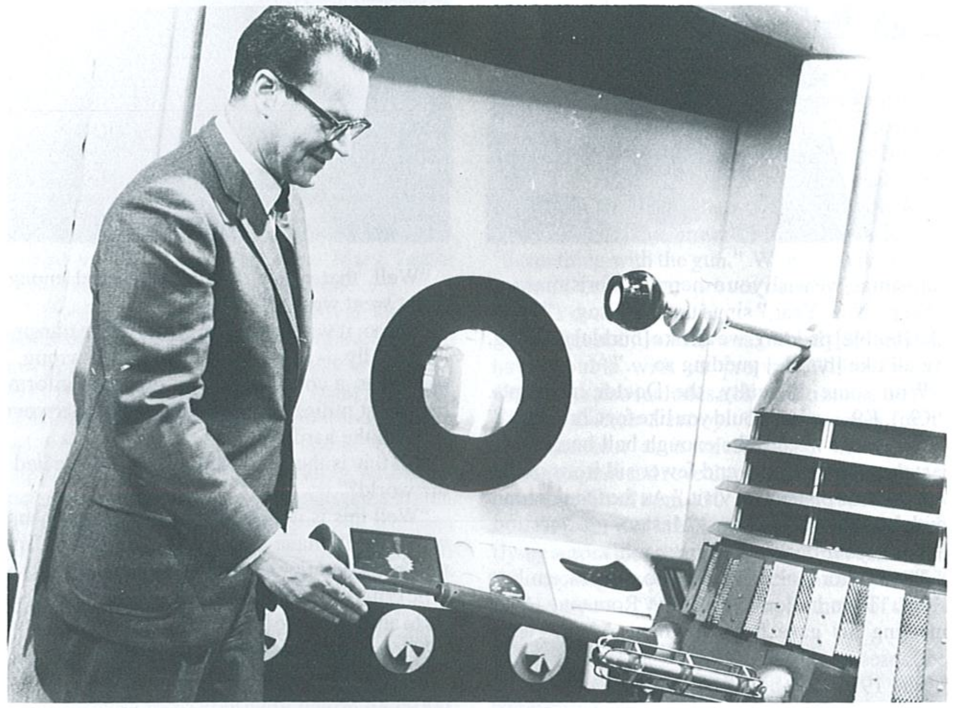
By a worrying coincidence, the next out-take on the tape mentions Bonnie Langford …

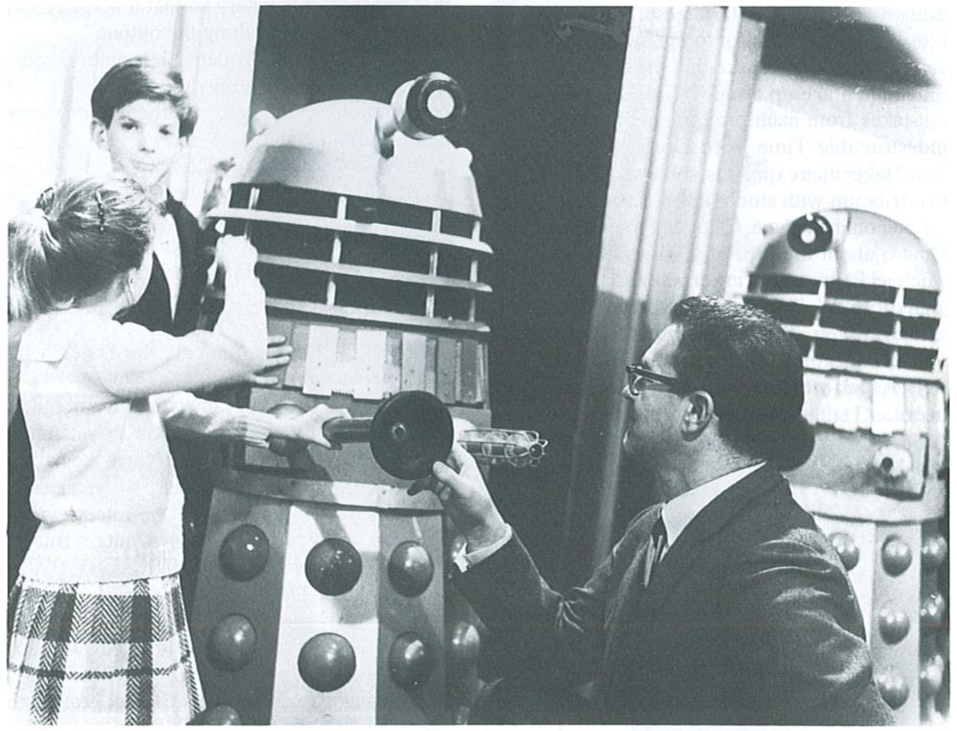
The Christmas tapes weren't universally popular within the BBC (though 'that true professional' Michael Parkinson had cause to regret voicing his opinion of VT while miked up …) and, sometime in the early 80s, BBC management banned them, fearing that they were damaging the BBC's image. Since then, out-takes have generally been preserved by Noel Edmonds' various series. There are a couple of clips from *The Five Doctors*, involving an over-enthusiastic Dalek, the infamous clip of a horse demolishing a lych-gate during shooting of *The Awakening*, several occasions where Sylvestor McCoy's eyesight lets him down, and a 15 minute out-take reel covering the shooting of *Delta and the Bannermen*. But there's been nothing to quite match the Christmas tapes — a little bit of fun that had no place in an increasingly business-like Corporation …

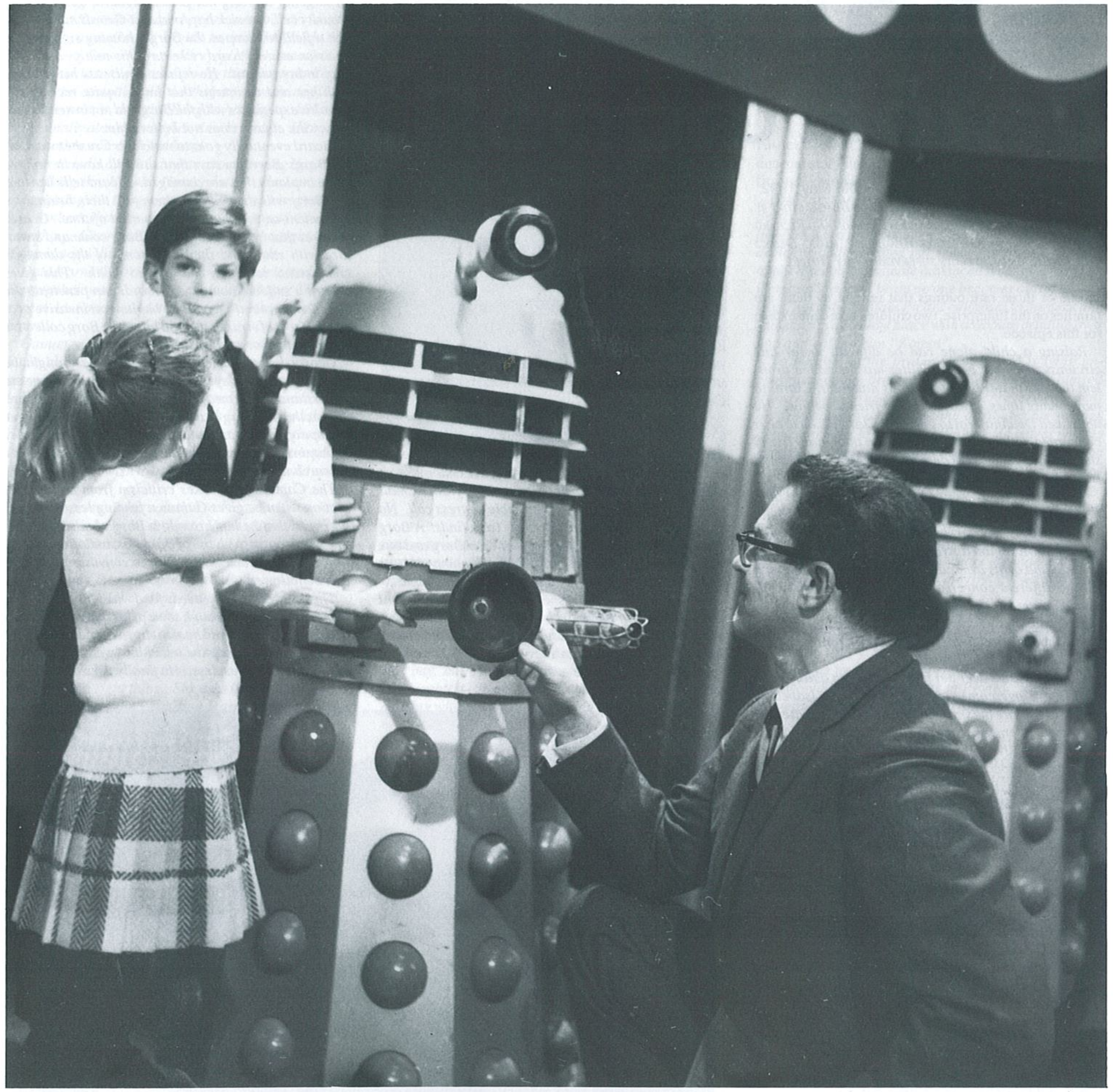
Doug Who

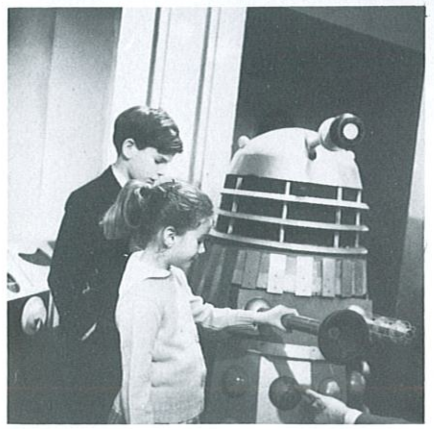
The Killer Pepperpots Affair

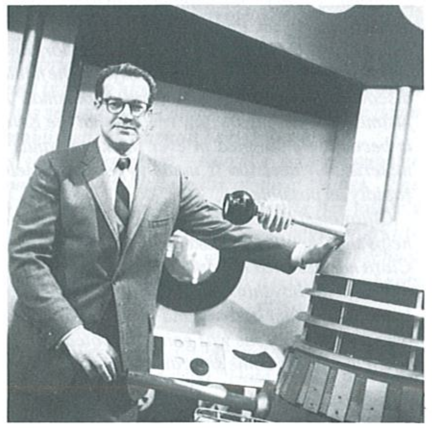
Christmas 1965: an historic meeting took place, between Sam Rolfe, the man behind The Man from UNCLE, and the Daleks. Radio Times was there to record the event, in the photos below …











photographs © Radio Times 1965

Star Trek the Next Generation

The final part of **Kathleen Toth**'s episode guide to the fifth series.

22) Imaginary Friend 9th May 1992

Teleplay by Edithe Swenson and Brannon Braga; story by Jean Louise Matthias & Ronald Wilkerson and Richard Fliegal; director Gabrielle Beaumont; music Dennis McCarthy; visual effects supervisor Gary Hutzel

In one of those rare outings that remind us there are families on the Enterprise, two children take centre stage for this episode.

Raising a child alone can be difficult under any circumstances, but Ensign Sutter has the added problem that his duties have forced his daughter, Clara, to move many times, always leaving friends behind. He has asked Deanna Troi to talk with Clara because he is concerned with her preference for an imaginary friend she calls Isabella. Troi decides that this is just normal healthy play and tells the ensign not to worry.

The Enterprise is on its way to explore strange phenomena associated with a unique formation — a nebula surrounding a neutron star. As the ship moves through the unknown region a strange point of light penetrates the hull and drifts around the ship, as though sampling all the different conversations going on around it. It comes to rest in the arboretum, where Clara sits by herself talking to Isabella. The child is dumbfounded when another child suddenly appears in front of her and introduces herself as Isabella.

Clara's doubts over her friend's sudden ability to be visible are overcome and she gives in to Isabella's desire to explore the ship. Geordi and Ensign Sutter are disturbed in engineering by some sort of impact that jars the ship. Nothing registers on the sensors but the ship loses velocity. Sutter is angry to find Clara in engineering in the midst of this mystery and orders her home. The problem seems to go away as suddenly as it appeared but the Captain holds a discussion on whether to stay in the nebula or leave. Their desire to explore over comes any doubts and more research is to get underway.

Isabella has been disappearing in front of everyone but Clara, but the two girls run smack into Worf, who lectures them for being in restricted areas and sends them away. Isabella is undaunted, however, and insists on seeing Ten Forward. Guinan occupies Clara until Troi shows up to claim her. Clara explains that Isabella insisted on coming here and Troi goes along with her to the extent of lecturing the invisible Isabella on her behaviour. Clara becomes frightened when Isabella threatens the Counsellor.

Troi decides that Clara needs to get involved with other children and persuades her father to let her go to a ceramics class, but without Isabella. The shields again register an impact from nothing that can be detected and the drag on speed becomes more and more serious. Geordi tests some samples from the nebula and discovers a highly cohesive form of plasma. An adjustment to the sensors now reveals that the Enterprise is becoming entangled in ever thicker strands of this material. A decision is made to leave the nebula as rapidly as possible.

Clara meets Alexander in the ceramics class and he helps show her how to make a cup. Isabella is angry that Clara has deserted her and destroys Alexander's work, although the boy think this is Clara's doing. Clara runs to the arboretum in tears and meets an angry Isabella who tells her that she was going to protect her, but now when the others come she can die along with everyone else ...

Although Noley Thornton is quite appealing as little Clara, Shay Astar plays the alien Isabella as wooden one moment and enraged the next. This script offers Picard yet another opportunity for a speech explaining humanity to a hostile species.

23) I, Borg 16th May 1992

Written by Rene Echevarra; director Robert Lederman; music Jay Chattaway'; visual effects supervisor Dan Curry

Controversy rears its head as the much awaited return of the Borg, or at least a Borg, takes an unexpected turn.

The Enterprise is charting the Argolis cluster when it detects a repeating transmission coming from a small moon. It is investigated as a possible distress call. No one is prepared for what the away team finds. A Borg scout ship has crashed, leaving four dead Borg and one badly injured adolescent Borg. Picard is stunned by the news and orders the away team to beam back immediately. However, Dr Crusher argues that she must at least try to repair the injuries or the Borg will die. Riker pointedly tells her that he is sure the Captain understands that. Worf demands that they kill it now, leaving no evidence that they were ever at the site.

Picard fears that a Borg ship could arrive at any time in response to the signal and makes a decision to allow Dr Crusher to bring her patient aboard, but only to a security cell, not sick bay, and that Geordi must establish a field to dampen the Borg's homing signal. The decision made, Picard retreats to his ready room with Troi in hot pursuit. He refuses to discuss his feelings with her and maintains that he is "quite recovered" from his experience with the Borg and not in need of her help. She clearly does not believe him.

Picard eventually goes to watch Dr Crusher work on the Borg. Beverley says that she will have to remove some implants that are damaged. Picard tells her that the Borg will die without them — their brains are dependent on the chips after a period of time. Geordi believes that he can get into the Borg command structure with study and duplicate some of the damaged components to repair the injured youth. This gives Picard a sudden thought. If Geordi can penetrate the command structure, could he implant an invasive program, a sort of virus that could infect the Borg collective if the young Borg returns to them ?

Geordi believes such a terminal disease might be possible but Beverley is horrified by what she comes to understand would mean genocide for the Borg. Picard argues that the Borg leave them little choice. They have no hope of negotiating peace with the collective. Beverley maintains that even in war there are rules. But Geordi's research is to proceed.

The Captain later takes criticism from another direction when he gives Guinan a fencing lesson. She is outraged that he has brought a Borg aboard the ship. She is, of course, a victim of Borg "assimilation" which destroyed her homeworld. She is convinced that they will be followed.

The recovering Borg needs food which he receives by processing energy through some of his implants. Geordi adapts a connector and hooks it up to a power line in the Borg's cell as the captive tells him "we" are the Borg and resistance is useless. He finally asks the Borg for a name but the only identification he can give is Third of Five. He and Beverley take over a lab to conduct tests on the Borg's visual functions. The Borg begins to notice that the two humans have names and decides he wants one too. Geordi begins to call him Hugh. He willingly lets Geordi remove his eyepiece for examination and is unable to comprehend why these humans do not want to be assimilated. As they communicate, it becomes apparent that the Borg is having to deal with being totally alone for the first time in his life. He misses all the other voices in his head.

Jonathan Del Arco as Hugh the Borg in *I, Borg*

© Paramount Pictures 1992

Geordi mulls over his doubts about turning Hugh into a "walking bomb" with Guinan later. She is scornful of his giving the Borg a name and warns him that if its big brothers show up they will not do any of this soul-searching. Geordi tells her that she has no right to talk if she is not willing to even confront Hugh.

Data warns the bridge that they have detected a ship moving their way ... and it is cubical in shape. They can expect to remain undetected for another thirty one hours.

Guinan visits Hugh and tells him resistance is not futile, although only a few of her people survive. She is astonished when he tells her that she is saying she is lonely, and that "we are also lonely". Geordi is still troubled as he does more tests with Hugh in the lab. The Borg explains that they assimilate species, then they know everything about them. Geordi again explains that they do not wish to be assimilated and would rather die first.

Geordi presents his solution to Picard. It is a visual paradox which can be shown to Hugh. Since he will not be able to solve it, it will be shunted to a subroutine for later analysis. When he returns to the collective it will make its way into the core of the Borg consciousness and cause a total systems failure. But Geordi also expresses his doubts to the Captain. It does not seem right to him any longer to use Hugh in this way.

As Picard prepares for bed, he is interrupted by a visit from Guinan. She wants reassurance from him that they are doing the right thing. She asks if he is not the least bit surprised by the Borg and learns that he has not talked to it. He thinks that some of his crew are treating it like a pet. Guinan becomes angry and tells him that if he is going to use this individual to destroy his race he should at least look him once in the eye before he does so ...

Some of the writers look upon this episode as the ultimate vindication of the STAR TREK message of tolerance. Others are not so sure that humanising the most horrific creation spawned by the STAR TREK universe makes great sense. Jonathan Del Arco is very appealing as Hugh, the warm and fuzzy Borg, but little else rings true. It is hard to believe that the victors of Wolf 359 could be sensitised so readily to the notions of individualism and friendship. Patrick Stewart turns in a strong performance as Picard has to come face to face with his nightmare, but he seems too easily swayed by the rush of good feelings. If the message of the script is that we can never look at the Borg the same way again, the question is very open as to what the Borg will be after this adventure. Certainly their position as the most alien adversary of the Federation is in jeopardy.

24) The Next Phase 23rd May 1992

Written by Ronald Moore; director David Carson; music Dennis McCarthy; visual effects supervisor Robert Legato

Special effects highlight an episode which is in part a ghost story.

The Enterprise is thrust into the unusual situation of responding to a crisis on board a Romulan ship. The vessel has been severely damaged by explosions and is facing an imminent anti-matter core breach. Picard orders an away team to beam over and assist, to the dismay of Ensign Ro, who is on the team. The Romulan captain is dead and the survivors are trying to help the injured and fight fires. Geordi quickly sees that a crucial piece of equipment will have to be replicated on the Enterprise and he and Ro are dispatched to transport back with it.

However, they fail to rematerialise and their patterns cannot be recovered. Riker and Picard control their reactions to the loss and continue the rescue operation, opting to use shuttles rather than risk another transporter accident. Disaster is narrowly avoided as the Romulan core is ejected with second to spare.

Ensign Ro attends her own funeral in *The Next Phase*

© Paramount Pictures 1992

With the situation under control, Picard sadly makes his way to sick bay, passing Ensign Ro who lies unconscious in the hallway. Ro awakens and tries to call the bridge, but gets no response. She makes her way to sick bay, but everyone ignores her requests for help. Her greatest shock comes when she finds Beverley arguing with Picard about issuing death certificates for herself and Geordi Laforge. The doctor hates to give up hope but has to acknowledge that there is no rational hope that the two officers survived. Neither Picard nor Crusher hear Ro's protests and Picard walks right through her when he leaves!

The Enterprise begins transferring power to the Romulan ship now that repairs have been made. Data busies himself with inspecting the transporter but can find no malfunctions. He asks Picard if he can plan a memorial service since he considers Geordi to have been his best friend. Geordi himself is in engineering — discovering that he is as invisible as Ro. She finds him there and suggest that they have become ghosts. He is unwilling to believe in a blind ghost who wears clothes, but the Bajoran relies on her native beliefs which suggest that she needs to make peace with her former life.

While the two "dead" people debate their condition, Data is intrigued to discover the presence of cromiton fields on the ship and wonders if this is being caused by something on the Romulan ship. Ro goes to the bridge to say goodbye and follows Picard to his ready room, wanting to say thank you for his willingness to trust her. Geordi arrives to insist that they need to search for answers on the other ship, and they stow away on a shuttle with Data and Worf while the Klingon explains his rather unique view of memorial services. Worf says he is happy for Laforge, who has been killed in the line of duty and has thus joined the honoured dead.

Investigations on the Romulan ship reveal a strange phase invertor and they theorise that the Romulans were experimenting with the clocking device and caused an accident. They have as a result been moved slightly out of phase with surrounding reality and become invisible. Finding a way to restore themselves becomes more urgent when they overhear a Romulan plot to make the Enterprise's engines explode when the ship goes to warp drive. They rush to find another shuttle back to the Enterprise, trailed by a Romulan who is able to pass through solid objects just as they can ...

While the effects reign supreme here — including a stunning chase through the walls of the Enterprise — there are a number of enjoyable moments as Data tries to decide on the proper form of a memorial and Ro becomes obsessed with finding out what Riker plans to say about her at the service.

25) The Inner Light 6th June 1992

Teleplay by Morgan Gendel and Peter Allan Fields; story by Morgan Gendel; director Peter Lauritson; music Jay Chattaway; visual effects supervisor Dan Curry

Patrick Stewart gets to play a variety of ages in a most unusual story that also provides his son Daniel with his first television role.

Ordinary survey activity is interrupted when scanners detect an unidentified object. As they approach it Data believes it is a probe of unknown shape and origin. The device is oddly shaped but seems harmless. Nothing about it seems to indicate advanced technology. When it emits a low level beam no one becomes alarmed — at least, not until Captain Picard collapses to the deck and wakes up in a strange place with a woman bending over him and calling him "Kamin".

To the rest of the bridge crew Picard is lying unconscious on the bridge, but the Captain finds himself transported to an unknown world where everyone insists on greeting him as Kamin, and attributes his ravings about starships to his recent illness. He leaves what is supposed to be his home and wanders around in search of answers. All he discovers is that this planet, called Kaatan, is suffering a severe drought and seems to have little in the way of advanced science. He returns, tired and hungry, to the house he supposedly shares with a wife named Eline, still insisting that this is not his life. He suddenly notices that she wears a pendant shaped like the probe. She says it is the first gift he ever gave her.

Only seconds have passed on the bridge and Riker calls Dr Crusher to attend to the Captain. She can find no visible injury but there is unusual brain activity. Worf wants to destroy the probe but the doctor thinks that would be too dangerous to Picard. Riker tries to move away from the object but it follows the ship's every move.

Years have gone by on Kataan. "Kamin" has busied himself with charting the stars and developing theories of how moisture might be gathered from the parched air. Eline complains that he still dreams of this life he thinks he had on a starship. She wants him to forget that and start a family. The visit of a government official to the village gives him an opportunity to argue passionately for measures to try and counteract the drought. Eline tells him that at last he has come to think of himself as part of the community.

Geordi Laforge thinks it should be possible to follow the probe's path back to its point of origin. Riker orders a probe of their own launched in search of the alien object's starting point. Data has hopes that it may be possible to deflect the beam that has attached itself to the Captain.

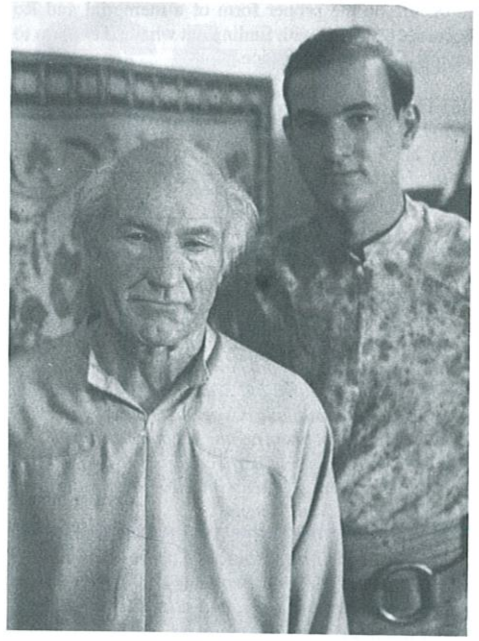
Kamin and Eline now have two children, a daughter who follows her father everywhere helping with his experiments and an infant son. Kamin is happy to give in to Eline's wish to start a family. He says he would have believed that he didn't need children to complete his life, but "now I can't imagine life without them." Suddenly, Kamin falls to the floor in pain.

On the bridge, Dr Crusher is battling to keep Picard alive and is losing him. An attempt to deflect the alien beam has sent him into cardiac arrest. Once the beam is reestablished the Captain begins to stabilise.

It is years later again. Kamin's grown daughter confronts him with the results of their studies. She knows that their planet is dying despite her father's desire to hide that from her. He urges her to enjoy life now. He argues with his son, who wants to leave school to devote himself full time to music, a passion he shares with his father though the boy is a much more accomplished musician.

Dr Crusher breathes a sigh of relief as Picard appears to be out of immediate danger. Data reports that their probe has traced the alien object to the Kataan system. There are six planets there but none support life. The star went nova over a thousand years ago ...

There is a large guest cast in this episode as Kamin lives out his life on Kataan. And Patrick Stewart dons



Captain Picard (Patrick Stewart) experiences an alternative life as Kamen, with son B'tal (Daniel Stewart) in *The inner Light*
© Paramount Pictures 1992

a variety of make-ups as he ages over thirty five years in the course of the episode. Daniel Stewart plays Kamin's son Batai. Margot Rose is Eline, who also ages, and Jennifer Nash is Kamin's plucky daughter, Meribor.

26) Time's Arrow Pt. 1 20th June 1992

TELEPLAY BY JOE MENOSKY AND MICHAEL PILLER; STORY BY JOE MENOSKY; DIRECTOR LES LANDAU; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO

Although the staff had insisted that there would *not* be another cliffhanger this season, they succumbed to the temptation, and also kept to the tradition of filming the first part without having written the second part. In past seasons the cliffhanger has ended with Picard in peril and with Worf caught up in a Klingon power struggle, this time it is Data who is in danger.

The Enterprise is unexpectedly recalled to Earth. Picard and Data are summoned to an excavation with word that workmen have uncovered evidence of extra-terrestrial activity on Earth five centuries before. They examine old items discovered in the cavern, including bifocals, a colt revolver and a pocket watch. The presence of aliens is indicated by a residue of triolic waves, a by-product of an energy source which is harmful to human tissues.

Although this is very curious, Picard still wonders why they have been brought back for this investigation. His answer comes in the unwelcome form of another artifact found in the cavern — it is a severed head that would appear to be Data's. They take the head to the Enterprise, where Riker finds Data's dispassionate scrutiny of the object highly unsettling. Picard theorises that it might belong to Lore, data's brother, but Data confirms that it is his head. He is prepared to accept that his life will end in the nineteenth century even though he has no idea how he will come to be in that time. It has occurred, therefore it will occur.

Laforge is trying to figure out what sort of aliens would be using the kind of energy found in the excavation. He suspects that they are some kind of shape-shifters, but the only clue to their origin is a cellular fossil of a life form found on Devidia II. Having no other leads, the ship sets course for that planet. Data finds that the crew are now uncomfortable around him but he himself is rather comforted by the discovery of his mortality. It brings him one step closer to being human. When Guinan learns of the discovery of the head she mutters something about coming "full circle" and smiles in her enigmatic way.

Devidia II proves to be the right place to look. The ship locates an area of temporal disturbance with triolic waves.. Riker takes an away team to investigate but Picard refuses to allow Data to accompany them. The android tells him that they cannot cheat fate, but the Captain says they can try. At first, the away team sees nothing, but Troi senses that there is life here, hundreds of terrified human lives.

Data detects a synchronic distortion to explain why they see nothing. The aliens are existing in a slightly different phase at the same location. Theoretically, Geordi could create a force field and shift time by a fraction of a second to match the alien frequency. Data's positronic brain is able to make that switch for him now. Picard decides that they must allow him to try. Data become invisible to the away team although they can hear him over his communicator. He observes a number of alien lifeforms reclining in the cave in front of an apparatus which seems to contain energy fragments. The aliens appear to ingest the fragments,

As he observes them, two of the aliens appear to open a hole in the space-time continuum and go through it. Data tries to follow them and the away team loses all contact with him. He finds himself in the middle of a street in nineteenth century San Francisco, where he explains his odd appearance by saying he is a frenchman. He tries to get a job at a hotel but finally discovers the easiest way to obtain money is to join a poker game using his gold communicator as a stake. He uses his winnings to get a room and acquire equipment to detect the aliens.

Riker refuses to accept that Data is dead, but Picard says their first priority must be to stop the aliens from interfering with Earth. Geordi sets about building equipment to duplicate what Data did. Meanwhile, Picard receives an unusual request from Guinan. She wants to know whether he is going to accompany the away team to the surface. It is highly unusual for her to concern herself with such matters, but she tells him that he has to go. When he asks why, she asks him if he remembers when the first time they met. He says of course he does, but she replies "Don't be so sure", telling him that if he does not go on this mission they will never meet …

Time travel stories are almost certain to raise paradoxes. The ones in *Time's Arrow* make the tale of the two Tashas tame by comparison, although most of that is reserved for part II. There are few guest roles in part I, although we meet Jerry Hardin as Samuel Clemens and a bellboy played by Michael Aron who is also a literary figure. Joe Menosky left the writing staff at the end of the season without having penned part II of the story so it was up to others to devise a solution to Data's fate (though he did reportedly leave some notes regarding the second episode).

Kathleen Toth

Data and Guinan in *Time's Arrow* © Paramount Pictures

Survival of the Prettiest

ASK anyone why DOCTOR WHO became less popular in recent years and you'll be given a multitude of answers: Sylvester McCoy, JNT, Andrew Cartmel, Michael Grade, less episodes etc, etc.

Likewise, ask why DOCTOR WHO was popular in the past and they'll answer: Tom Baker (Jon Pertwee et al), it was scary, dramatic, exciting etc.

All these answers are valid and have all been covered in articles before anyway. However, recent seasons (more specifically, the last) saw another deviation from the pattern set by previous production teams in that the companion, previously little more than a cypher to the Doctor, reached a point where (s)he demanded an equal part of the action, almost to the exclusion of the Doctor himself.

During Andrew Cartmel's tenure as script editor we saw the character of Ace change from the standard 'line-feeder' to a complex, multi-dimensional character, while the Doctor was reduced, character-wise, regardless of any superficial references to 'times of chaos' or such-like.

There could be many reasons for this; the most likely, however, seems to be that Cartmel and co. gained more pleasure in building up a new character from scratch than they would have in expanding the Doctor, a character with 24 years of 'explanation' and restriction behind him.

This laboured building of Ace's past delighted most people with the result that she is now seen as one of the most realistic and popular of all companions. A character rather than a companion, in fact. This does pose the question, however, of whether this detailed conception of what is, after all, an incidental character, is good for the series.

Usually, I think the answer would be yes; however, when it is to the detriment of the title character the answer must undeniably be no. In the past, the Doctor was always the lynch-pin of the stories he appeared in, the one person we looked to when threatened by Daleks, Yetis or whatever. The Doctor's presence was always felt, arguably too much during Tom Baker's time, yet you knew when the Doctor was around and drew reassurance from this, as did the respective companions.

In later stories, while Ace still needed the Doctor to guide and teach her, the audience didn't. It was far more interesting to watch Ace deal with her problems (and let's face it, she had more than her fair share!) than it was to watch the Doctor go around shouting, tripping over things and generally making a fool of himself. The Doctor no longer had presence. Of course, a lot of this arises from the actor — McCoy wouldn't inspire anyone. He didn't have the conviction of Troughton, the only similarity between the two being the (lack of) height — but mainly the script editor should bear the brunt again.

Sure, enjoy shaping a character such as Ace — after all, if you succeed in crafting a complex companion then you'll be loved by everyone — *but* have the maturity and common sense to devote as much, if not more time to the Doctor. After all, he'll be around long after Ace has gone. Or, at least, he will if he's not been written out for being too insignificant in "The All New Adventures of Ace."

But wait. A thought's just struck me.

Perhaps Cartmel's 'masterplan' was more cunning, much more cunning than we have previously imagined. The last two seasons hinted that the Doctor was more than just a Time Lord.

Did the original ending to *Survival*, written by Cartmel before being toned down by JNT, go something like this:

'As the Doctor moves to climb onto the motorbike, Ace pushes him aside, kicks the engine into life and roars towards Midge's bike, and certain death.

'The two bikes meet in a tremendous explosion. Midge is killed instantly. Ace is thrown to the ground. The Master runs and stands by her. As he watches, Ace's face seems to … disassemble … before it is completely obscured by an odd swirling mass of colour. The haze fades away revealing Ace's costume, but with someone completely different occupying it. The Master gasps. "Ace … So she was the Doctor all the time …"'

Michael Dennis

The effect of walking with fire

PEOPLE are wide-eyed with bewilderment as they glide out from the theatre. But this isn't just a movie, it's TWIN PEAKS, it's a cult event, damn fine cherry pie was sold at the counter. People cluster on the sidewalk, talking to other viewers. These people used to be strangers, but now they are united by the confusion that is *Fire Walk With Me*. Some comments gloss my ears: "I've a few unanswered questions!" and "In a way it was what I expected, but a bit further." Moving through the groups I push for an overall verdict on what we have just witnessed. I receive the spectrum from awful through classic Lynch to brilliant. These people are no help. I'm still confused. Not just by the movie, about the movie.

Given that Lynch will probably never make another TWIN PEAKS movie, it would have been nice to see a conclusion to the series. Agent Cooper was possessed by Bob in what was supposed to be the season conclusion but ended up being the unsatisfactory series finale. Lynch is not a person to wrap everything in a nice neat package, but I still think that with two and half hours to work with he could have given us a partial end. Instead we have a prequel — a prequel that raises ten questions for every one that it manages to answer.

It begins in a similar fashion to the series, except that this time it is Teresa Banks, not Laura Palmer, who is wrapped in plastic and floating down the river. PEAKS newcomers Chris Isaak and Keifer Sutherland open the movie with an investigation, following instructions from a silent dancing girl in red with a blue rose on her dress. The rose is important, but I can't tell you about that. Agent Cooper may have had longevity in the town of Twin Peaks, but Isaak's Special Agent Chet Desmond is bound for the black lodge in less than half an hour. Cooper is called in.

A bit of excitement rolls over the audience as Cooper steps on to the screen. Now, we think, the PEAKS we know is about to start. For a moment or two while Cooper investigates we do feel like we're watching TWIN PEAKS again. It doesn't last. Even after we get to the town itself, thirty minutes into *Fire*, and hear the familiar title music, we see that there is very little to remind us of the series.

TWIN PEAKS, in David Lynch's original plans, was supposed to be an ensemble piece. Viewers were meant to be intrigued by the characters and by what happened to each of them. This failed to occur. Casual viewers were only interested in the murder of Laura Palmer. It would appear that David Lynch himself has been swayed by popular opinion to think that the rest of TWIN PEAKS is not nearly as interesting as that question of who killed her. The title should read, instead, *Laura Palmer's Story With a Bit of Cooper for Effect*.

The regular cast is virtually non-existent. Leo and Shelley get a single scene and so does Albert. The Log Lady, Jacques from Canada, Harold who won't go outside, Julie Cruise the singer and Ronette Pulaski all make token appearances. Even Laura's flings James Hurley and Bobby Briggs only have bit parts. Mostly it's Laura, Leland and Bob. Sheriff Truman, the Bookhouse Boys and the Horns are all truant, along with the Great Northern, the Sheriff's station, One Eyed Jacks and the Mill. None of the sets are the same and the outdoor shots do not look like the Twin Peaks we know. The movie feels more like *Wild at Heart* than the series.

This feeling is strengthened by the amount of sex involved. At one point Laura picks up some tricks and heads north. Suddenly we are in a smokey club with psychedelic lighting and topless, gartered women being felt up or dancing with each other. The screen flashes 'Welcome to Canada'. That is Canada? An hour after the show lets out I'm at Club Abstract watching the uncrowded dance floor and I can't help thinking that maybe Lynch has never been here. Dancing to The Sisters of Mercy I try to find hidden meanings that relate to *Fire* in the lyrics. Some are obvious: "These things I see, well they don't make sense, I don't see much evidence." There were far too many unexplained scenes. Marc Platt is only in kindergartern by comparison.

It would appear that Lynch wanted to make an enigma more than he wanted to make a movie. Lynch and TWIN PEAKS is enough to ensure that people will analyse every scene and reference for some deeper meaning that, perish the thought, might not be there. What is the exact significance of the blue rose, the ring, David Bowie's character, the old woman and the child? The list is endless — far too endless to forge a coherent movie around. Movies are not always coherent, and Lynch's movies are rarely so, but TWIN PEAKS could usually be followed. *Fire* is another story.

The movie has had an effect on me. At Club Abstract I still can't stop thinking about it. Everything I see around me has a deeper meaning and is some way relevant. I stare at the window reflections of the red dance floor lights and they look like the traffic signals hanging in Twin Peaks. This is starting to worry me. I realise that I am dancing to only my favourites: The Sisters of Mercy, Peter Murphy, Front 242. The relevance is unmistakable. I am reminiscing in a way I couldn't with *Fire Walk With Me*. Still, I have to see it again, try to see more. Am I falling for the director's joke?

I can imagine Lynch's mind as he works his craft. Let's pull right up on the tv screen and get a single pixel; let's show a fan in slow motion; let's show some red drapes and an angled floor pattern; let's have the kid wear a funny mask and jump around; let's make sure the one-armed man acts totally insane; let's throw a double reference to a good and bad Cooper; let's show the ring again, throw in a flash or two, get those traffic lights and to really confuse them a fan going the *proper* speed. The question I have is just how long Lynch thinks he can do this before someone realises how meaningless it is? Realising this, why can't I wait to own the video?

Moments of the movie are brilliant. Several of the mind-warping scenes, much like Cooper's first dream in the series, are done perfectly. Lynch has a way of creating suspense and atmosphere, even when it's not there, just by jumping scenes around so fast that you cannot help but feel an urgency. Alternatively he will go the other route by slowly panning over the forest so you feel alone and lost. Those bits are terribly effective, they are true Lynch and true PEAKS.

Lynch said he was trying to make a movie that could stand alone from the series, be a complete story in its own right. If that is the case I would have to say that he has failed. The movie would make even less sense without the information garnered from the series. This is possibly why it was so universally panned at the Cannes Film Festival. So answer me this, Lynch — if you need the series to give the movie a foundation, why not make it more like the series?

Overall, I would suggest that you see *Fire Walk With Me*, if for nothing else than to experience that unique unsettled feeling upon leaving the theatre. A near miss by Lynch is usually worth more dollars to see than a success by most directors. At least you'll have something to think about for a while. I still feel the movie was missing something more than the TWIN PEAKS cast, something deeper and more fundamental, but I can't quite put my finger on it. My girlfriend steps in to solve my own puzzle — it's so obvious that I overlooked it. Laura just isn't interesting enough to support the majority of the movie.

Andrew Flint

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The Enigma of Sadness

"I do not know why I am so sad; there is an old fairytale I cannot get out of my mind."
— Heinrich Heine, Die Lorelei

"GET A LIFE," said William Shatner (and Jazzie B); "Get stuffed," said the Trekkies, obviously deeply offended that one of the principle beneficiaries of their zealous idolatry should find them in any way socially maladjusted.

There's my opening sentence for you. It is written by (ostensibly) a fan (though never of STAR TREK itself) in a fan publication. What does it tell us? Firstly, let's do the Lecter Detector bit on *you*: did any of you (hands up) react in any way adversely to the term 'Trekkie'? Did you, in fact, recoil in abject horror, protesting "It's Trekk*er* you moron!" Tut tut, it's looking serious already. Okay, let's be fair, what about me? I did, you will note, feel the need to throw in an entirely superfluous and irrelevant reference to a certain dance/soul/rap crossover artist. Why do you think this was? Could it possibly have been a thinly veiled way of saying: "Look, I do have broader, more respectable interests than so-called telefantasy you know, and I'm not *really* a rather tragic git, oh no"? This, and a poncy quote to boot! Touché.

The point stands, however, that the precise phonetic structure at the end of one largely insignificant idiom is hardly the worthiest of bete noires to grind your teeth over. Such an attitude could be construed as somewhat anal-retentive.

Recently the arguments regarding the precise social and mental significance of being A Fan have started to spill from the A5 market, where they have been slugging it out for a number of years, and on to such wider platforms as, for example, the *DWB* letters page. 'Sad' is the fandom buzzword of the 90s, and To Be or Not To Be so is the issue in question. One argument runs thus: such a precious interest in a/certain television programme/s is a bit of a crap way to spend your life. The counter claim is that, no it's not, 'cos we're not at all the anoraks we're portrayed to be, we are in fact well-adjusted funky kids and it's just a bit of fun.

The latter view appears, of course, the more broad minded and sensible approach, regardless of whether or not it was born of desperation. However, that argument is based on a premise and that is that our interest in a programme exists on a back-burner to compliment, rather than dominate our otherwise very typical lives. But is this a false premise?

The professional journalist would, naturally, sport a complete demographic breakdown of a genuine cross-section of the survey population (ie. fandom), but I, being slightly naff, can only offer you what I, and some of my associates, have observed whilst wandering lugubriously around yet another pokey hotel with broken air-conditioning and exorbitant bar prices (don't forget kids, I drink beer me, 'cos I'm so utterly cool), which is this: like it or not, there are some pretty tragic types around.

So what gives me the right to start casting aspersions? Where's the real evidence? Well, for a start, no one can deny a few basic facts: the majority of convention attendees (and I can only speak for DOCTOR WHO events here, Trekkies — I can be so cruel — apparently being more replete in the female area) are male WASPs, either in adolescence or that sticky ten years that follows it, with an (un?)healthy smattering of more mature types growing old disgracefully. Most appear to be single (how do you know? Ask 'em!) or attached to someone, male or female, of similar interests. There is also a disproportionately high percentage of homosexuals, the theories behind which are far too much of a hot potato to get involved with here, and besides, I really don't know why that is. Any ideas?

The psychology behind the physiognomy tends to fall into two broad categories. The first is the convention attendee who is the convention attendee, ie. he goes along and takes a passionate interest in the bizarre minutiae being traded across the Main Hall; he takes photographs, and gets the autographs of such luminaries as Lee Sullivan, and he even gets *excited* about the autographs of such people as John Lucarotti or Keff McCullough, and he can watch endless hours of shaky videos in some cramped tv room (and, of course, those of the irretrievably sad disposition will know all the details of what line conversion it is too).

This is the caricature. The anorak of tv documentaries and the 'barkers' of Television Centre waste-paper baskets. Just how common are such lost souls? Again, I can only speak as I find, and I find an awful lot of them.

Then there is the second type: the convention attendee who doesn't attend the convention as such, but simply exploits the opportunity to meet up with old mates (friendships forged, often, whilst still a Category A case). So this raison d'etre might, in itself, be a little more credible, but do such people avoid the enigma of sadness.

Naturally they do not, because they are simply the stage two sad fans: the ones who couldn't get away. They often have little interest in the programme itself (although many still harbour a clandestine passion) but have found themselves drawn into the artificial environment that is fandom. They are the people who build for themselves a more glamorous life than they really lead because, as a microcosm of (and admittedly demographically unrepresentative) real world, fandom is a manipulative beast: people know they can indulge themselves in fanzine articles and promote themselves, either as intellectual giant, or anarchic art-terrorist, or *whatever*; they know they can allude to being seriously trendy in most other aspects of life (eg. who else but the sci-fi fan would toe the NME music-with-an-attitude-or-die line of Punk and its bastard children in an effort to prove how subversive they can be?). This is the lot of the new breed of sad fans: to convince the disciples of Shatner (and Jazzie, lest we forget) that hell, yes, I've got a life. With a real life, there wouldn't be such a need to impress themselves as big fish in such a small pond.

So how come I'm sententiously sneering at such behaviour? I'm not really, because I confess to being as guilty as any man. I've grappled for shallow plaudits in my time and, let's be honest, to considerably less effect than most (although I console myself that my limited pretensions limited my social climbing; I say limited because, of course, I am far too much of a Bright Young Thing these days to care …). You might justifiably claim that even by drawing attention to such matters I am still, in effect, trying to relate to you just how much more beautiful than you I really am but, hell, I always was a Thoroughly Post-Modern Man.

Of course, the ultimate test is to address yourself to specifics. Let's take, for example, the policies and practices of BBC Video. Ask yourself: does it bother *you* that the 'Next Episode' caption is edited out? Would *you* get worked up about Pertwee era Daleks gracing a Hartnell cover? Would *you* waste a stamp decrying a title that has been erroneously prefixed with 'The'? Should *you* even, excuse my heresy, be getting yourself in a lather if the episodes have been edited together? I think not.

Ultimately, the extent of how healthy an interest is is tied in with the validity of the object in question. If DOCTOR WHO, for example, is truly worthy then that perhaps negates some criticism, but too precious an interest in anything, be it STAR TREK, the re-birth of Classicism, or tomato soup is no way to live a life. Anyway, validity is the stuff of another topic. For the record, I think DOCTOR WHO is a patchy but often very inventive children's programme and I'd love to keep it on a back-burner as a healthy and inconsequential interest? But is that possible, and if so, would I be the first to do so?

Paul Kirkley

NEWS FLASH:
THE WORLD ENDS TOMORROW

Stories for boys

Alison Inman looks at the male attitudes dominating Doctor Who over the years, in both the programme itself and the fandom that surrounds it

IT IS OBVIOUS from looking at *DWB*, *Doctor Who Magazine* and so on that the pages of fandom are largely dominated by male writers. There are apparently no DOCTOR WHO 'elder stateswomen' fans in evidence, and the programme itself is not only largely produced by men, but is also, in the main, a massively sexist affair; indeed, this would seem to be a part of its popular appeal, as an entire section was devoted to it in the documentary *Resistance is Useless*. Is the programme, therefore, aimed principally at — and celebrated by — male viewers? Arguably, at the point of climax of *The Dead Planet*, when Barbara screams at her unseen enemy, one of the key elements of the series is achieved in embryo: the depiction of female helplessness and terror, and her dependence on the male for support and protection.

By and large, however, the first season of DOCTOR WHO is notable for the strength of its female characters. Barbara is not principally a screamer; she defends both herself and Ian from the Doctor's wrath in *The Edge of Destruction*, has a central role in *The Aztecs* (surely the best utilisation of a companion in the show's history), and nearly succeeds in wrecking the Daleks' invasion of Earth by using her wits and quick thinking in *Flashpoint*. In these early days, the Doctor, although obviously the fulcrum of the series, was physically unthreatening as an old man, and the character of Ian was never so dominating as to boss his companions around (in the way Steven Taylor would go on to do). Of course, the programme rarely presented women as true equals (for example, Barbara and Susan are spared the terrible truth of the little time the TARDIS has left in *The Brink of Disaster*, apparently something for male ears only), but the fact that it was prepared to do so at all makes it notable.

With Jacqueline Hill's departure from the programme, female companions in the sixties would never be the same again: Vicki was a Susan clone (albeit without the alien charm), Dodo did very little, Polly was a screaming coward whose main contribution was providing coffee for the men, and so on. Victoria was plucky but ultimately completely useless (and patronised by everyone in sight), and although Zoe was meant to be more intelligent than the Doctor, her helpless, screaming side was of more interest to the majority of her writers; and in any case she was horrifically deficient as a human being.

Yet all this stereotyping (ie. weak screaming female and strong male hero) is recognised as regrettable even by the series' producers (and acted upon, of course, by Verity Lambert). Various 'solutions' have failed: Liz Shaw's independence and intellect were rejected (apparently largely on Jon Pertwee's insistence) in favour of a character the Time Lord could look after. Jo 'Whoops, sorry Doctor' Grant was the result — endearingly crap, but hardly a rounded characterisation of a woman. Then, of course, Sarah Jane was introduced to represent womens-lib; after her first story's promising start, her abrasive edge was more or less abandoned apart from some banter with Harry the following season. Eventually, she mutated into the whining mess of *The Five Doctors*, incapable of uttering a single sentence without a yelp or a stutter. Leela's aggression and independence was hardly the answer — ignoring the issue of her revealing costume, writer Fay Weldon, in an article for the *Radio Times*, commented: "It's sexist. They would never let a male character behave that way."

DOCTOR WHO has largely failed to present believable woman characters because it constantly seeks to delineate male and female as utterly separate entities. Our reaction upon seeing Ace repeatedly is presumably meant to be, "Well, what a motivated and special young woman, she's certainly got lots of guts and is progressing the cause of female assistants in leaps and bounds." Bull. If we're honest, there is no-one in the world who would behave like Ace; she is not 'streetwise', she is merely an outrageously 'teenage' moron whose obsession with 'cool' explosions and 'wicked' hardware plays upon a pathetic cliché (also used for Ray in *Delta and the Bannermen*) — "Oh, fancy a girl being interested in motorbikes etc etc …" A family programme cannot hope to present a credible 'yoof' character whose crude vocabulary extends only to 'armpit', nor should it attempt to.

The JNT shift from Peri and Mel-types to Ace is thus a shift from one ridiculous extreme to another. This is odd, because at the start of his reign (of terror) as producer, Nathan Turner assembled one of the most workable TARDIS crews: Tegan was often argumentative and hot-headed, but then who isn't ? It's only when a couple of moods sum up the entire character (as in Peri's case, whose breasts spoke more about her capabilities than any personality trait) that the problems start, and Tegan has possibly the most rounded individual nature of any companion, simply because she was so normal. She didn't need a contrived personality to make her stand out, and thus is not a pale caricature like Ace or, say, the first Romana. Adric was atypically male in that he was often supremely thick in siding with the enemy and dangerously prone to idiotic actions such as taking off in the TARDIS by mistake, tripping over, and so on. Nyssa was clever but fragile; often bland, perhaps, but motivated by a caring conscience (as witness *The Visitation*, *Terminus* etc). There was plenty of scope for interaction between the characters, both hostile (Tegan's many outbursts, The Doctor's row with Adric in *Earthshock*) and comic (The Doctor helping down Nyssa in *Snakedance* and her snooty rebuffal of his efforts); in short, the main characters, and particularly the women, were believable.

However, the programme has ably proven that it required no female interest at all to appeal to a mass-audience. Consider season fourteen, a definite peak in popular and fan appeal: *Masque*'s only female is Sarah Jane, and *Face of Evil* offers only Leela. Women are bit-parts, fuel for Greel's blood-lust in *Talons*, and only *Robots of Death* presents a proper, fleshed-out female character in Toos. *The Deadly Assassin* contains no females at all, depicting High Office entirely dominated by men. Is it coincidence that this season is so popular with he bulk of fans, while it completely ignores a female perspective (even Eldrad becomes a woman by mistake in *The Hand of Fear*)?

Even when women are allowed to hold positions of power in the show, it is hardly complimentary overall: in *Frontier in Space* for example, Earth may be governed by a woman but she can hardly hold her aggressive male commander in check. Also, the space pilots at the start of the story happily dream of curvaceous female stewards when they get back to Earth. So much for the future …

Could it be the scarcity of female characters in the programme that alienate the female contingent of the viewing public, and thus leave fandom dominated by male points of view ? I do not use the word 'male' in an aggressive fashion, as is sometimes the feminist wont, I am simply intrigued. The show can boast only a paltry three scripts credited to women, and a very few female directors. In this realm there is even less difference between male and female work: Consider the voyeuristic aspect. We see a graphic description of Peri's near-naked body in *Planet of Fire* from Fiona Cumming — she obviously feels she has nothing to prove as a woman director, and fair enough; but still, we would expect it more from a male director, and we certainly get it — consider Matthew Robinson's enormous Peri's tits-shots in *Attack of the Cybermen* part one. Perhaps it is merely that the programme as a whole, or, dare I say, its audience, that expects this attention to be paid to attractive assistants and justice to be meted out to ugly females (Tasambeker's rejection and death in *Revelation*, for example).

If the programme really has ended, it has closed on an unintelligent, childish characterisation of a female companion. Ace's positive qualities — she is capable, strong and decisive — have been swamped in unbelievably trite idiosyncrasies; presumably to make her more special, more unique — not, as Matthew Jones points out in his article in *DWB 102*, as "Just another ordinary girl". Would this theory (of such girls being the norm) fit in well with a programme that has so embarrassingly failed to accommodate the rise of female consciousness with any real alacrity? And how would organised fandom react? I would say quite favourably, as many male writers seem as bored with such outdated precepts as females are. What a shame we may never discover if DOCTOR WHO would really grow up and accept women, instead of going through the motions in a hopelessly out-of-touch fashion. And what a shame it seems that real female WHO-fans will remain very much a minority too …

Alison Inman

In defence of Nyssa

With the Davison era back in vogue, **Anthony Brown** speaks up for the often neglected character portrayed by Sarah Sutton

> *"Nyssa, on the other hand, was a god-send. Sarah Sutton's purposeful characterisation of the intelligent Traken miden with a heart of gold was a joy to behold. Reminiscent both of Sarah Jane Smith and Zoe Herriot, Nyssa was forceful, capable, compassionate, adaptable, composed and quiet. Clearly not a screamer, Nyssa is destined to be one of the more satisfying* DOCTOR WHO *companions ..."*
>
> Stephen Collins, *Zerinza* 25/26, 1982.

> *"[I found this scene to be] a tribute to the acting talent of Sarah Sutton. Of all the companions seen this season (and there have been a few), Sarah Sutton is the one who has impressed me the most. New companions often spend their early serials clearly acting a part, and Adric and Tegan were both examples of this to my mind. Nyssa however has almost effortlessly slipped into total acceptance by the viewing public. I can only predict a long and successful career for this young actress."*
>
> Jeremy Bentham, *Doctor Who Monthly* 53, 1981

I bet both those quotes come as something of a surprise to fans accustomed to comments such as "the inadequacies of the Adric substitute, Nyssa", "Even Sarah Sutton is halfways bearable", or even "Nyssa was the living embodiment of a sleeping tablet". Yes, Nyssa was popular once, and if you check the *Monthly*'s letter column back in 1982/3 you'll find that some surprisingly notable names were amongst her fans ... In the mid eighties she did respectably well amongst the also-rans (anyone but Sarah Jane) in companion polls, and even now, when you work through the statistics behind the latest *DWB* poll, you'll find that almost as many love as hate her. But nonetheless, the received wisdom is currently that Nyssa was terminally dull, and should never have left Traken.

But then we all know about received wisdom. That dubious quality has, in the past, taught us that Historicals were boring, that Troughton was totally upstaged by the monsters, that the Pertwee era was deep and meaningful, and the Williams one irredeemable slapstick. All claims with a grain of truth behind them, but which had been exagerated into unquestioned fact and then applied universally, whether appropriate or not. Nyssa *is* less than inspiring in half a dozen of her stories, but in the rest she works rather well, and when people can comment "For every Tegan and Sarah there's a Nyssa and Mel" that deserves to be pointed out.

That quote, in fact, illustrates part of Nyssa's problem. It concluded an article on Women's Lib (to use an outdated term) among companions, and demonstrates how the relative subtlety (compared with most companions) of Nyssa's character allows her to be misinterpreted. At first glance, the assertive Tegan is certainly a more obviously 'liberated' woman than the more submissive Nyssa. But when all's said and done, isn't Nyssa's quiet competence a far better advert for sex equality than Tegan's brash assertiveness? Tegan's a misogynist's parody of a feminist — a career woman whose job involves waiting on people (particularly rich businessmen), and who obviously doesn't *really* believe herself to be equal, as she feels it necessary to demonstrate her independence by rejecting advice from any man, getting herself into trouble as a result. Next time you watch *Castrovalva*, compare the way Nyssa quietly takes a number of small but constructive decisions with Tegan's noisy and frequently disastrous decisiveness, which fails her totally when she's faced with a really big, and essential, choice. I'm not trying in anyway to say that Nyssa's the last word in feminism — she isn't even in the final volume (though comments like *Snakedance*'s "Thank you — it wasn't necessary" make it clear that she's got no time for old-fashioned chivalry, and she's perfectly willing to argue with the Doctor when there's some point in doing so), but Tegan's one of the best arguments against letting women out of the kitchen I've ever seen!

Much of Tegan's character developed from the fact that she was created to be a companion — created to fulfil a plot role which effectively amounts to asking what's going on, getting into trouble, and providing a way of spliting up the plot (i.e. wandering off). Nyssa, equally, wasn't, and that made her difficult to write for, at least if you were producing a run of the mill WHO story. It's no coincidence that Nyssa works best in stories such as *Castrovalva* and *Snakedance*, which came from the pen of some of the most talented and innovative authors ever to work on DOCTOR WHO, and is at her worst in the more traditional and straightforward fare of Grimwade and Dudley, where the characters tend to conform to their cliches. As Tegan was at base a two dimensional character anyway (apparent self-confidence masking deep rooted insecurity? — That's the oldest stereotype in drama!), she flourished under such conditions, but Nyssa was more problematical. She didn't reduce tidily to a stereotype anyway, and those which did apply in some way needed thought to make them work. Just because someone's intelligent and educated doesn't make them omniscient and infallible (even the Doctor had to work things out until Cartmel came along ...), any more than an ability in one area of science makes them an expert in every field, but that's how they come over in the hands of an author who tends to deal in clichés.

All this might make it sound as if Nyssa was a character who could never have worked in DOCTOR WHO anyway, but the promise she demonstrated in her early stories, and the success of the character in *The Visitation* — about as traditional a story as you'll ever get — show that this wasn't the case. But the pressence of both Nyssa and Tegan in the TARDIS created an almost unprecedented situation. With the exception of the brief period when Ben and Jamie had to fight each other for the right to do the fight scenes, there'd never been two companions sharing the same 'role niche' in direct competition before (Vicki and Susan's roles being more child, than female companions, who could just as easily have been boys — indeed, Vicki is actually passed off as a boy for much of *The Crusade*!). Inevitably the trickier of the two lost out, especially since Nyssa's last minute addition to the crew meant that she had to be written into some scripts in a maner which was sometimes painfully obvious (a problem exacerbated by JNT's initial intention to drop the character after the recording of *Castrovalva*, which presumably meant that the latter half of the season nineteen was also conceived without her — consider that when you watch *Earthshock*, teeth grinding at her inane behaviour in parts three and four where her mistreatment contrasts astonishingly with Saward's effective use of the character in *The Visitation*). In *Four to Doomsday* Tegan got to keep the scenes which had worked for her, while the others were transferred to Nyssa, just as in *Mawdryn Undead* (where there wasn't really enough of a part for one girl) Tegan gets a few nice one liners, while Nyssa's left with the feed lines for the Doctor.

Again, that tends to make it sound as if Nyssa needed a large role, perhaps a larger one than a copmpanion would merit (remembering all the recent cracks about renaming the series 'Ace Who'), but that isn't in fact the case. In both *The Keeper of Traken* and *Logopolis* she has a surprisingly (at least in the former case) small amount of actual onscreen time, but it was these stories which prompted the good reviews quoted at the start of this piece. More important than the size of the role was the quality of the writing when she actually did appear, and had writers like Grimwade been forced to put some effort into scripting her, things might have been very different. Unfortunately the nature of Sarah Sutton's acting meant that when they didn't, things went wrong.

Consider, for a moment, Maureen O'Brien. Award winning actress (and a damn good crime writer, as well). One of the best character actresses in Britain, in fact. But as Vicki, she was appalling. Some people have put this down to laziness on her part ("She couldn't be bothered"), but that strikes me as unfair. She simply does a part justice, and the down side to that is that some parts, Vicki amongst them, are guilty. Sarah Sutton is much the same — very dependent on the writing (particularily as Nyssa who involved a lot more acting — as opposed to 'self portrayal' — than most companions). Give her a decent role, however small, and she'll shine (as she did in *The Keeper of Traken*, winning herself a regular role in DOCTOR WHO), but if the part's a dud, it's no good expecting her to save it (see *Four to Doomsday* — if you dare).

So, the potential was there for Nyssa to be among the greatest of companions, perhaps specifically because, like Jamie and The Brigadier, she hadn't been designed to behave like a normal companion, and would have developed in ways which were new to the series. Some of what could have developed is visible in *Snakedance* and *The Visitation*. In the former, the way that she and the Doctor deduce the background to the Mara's becoming in episode two together works far better than the standard question (ignorant companion) and answer (Know-it-all Doctor) session, while in the latter she demonstrates the way that a companion with intelligence to follow the Doctor's thoughts once he's had them could then explain those conclusions to more conventional characters (or locals, such as Mace). Had Christopher Bidmead continued his voyage of scientific exploration, great use could have been made of such scenes, but Saward's all action style made them less necessary. But Nyssa goes a long way towards burying the myth that an intelligent companion is incapable of explaining the plot to the audience, and will automatically threaten the Doctor. (A rationale given for the removal of the marvellous Liz Shaw).

The gentle nature of Davison's Doctor meant that there was less competition between the Doctor and Nyssa than would otherwise have been the case, of course. Certainly, no other Doctor would have handed her the essential Hydromel (*Terminus*) with the words "You're the expert", or admitted, as he did in *The Visitation*, that he couldn't have been sure of getting a device, which she'd managed to build, to work himself. In some ways that's a pity, as when they're left alone Nyssa starts to needle the Doctor quite effectively (letting off when Tegan resumes her sledge-hammer attacks), and she takes issue with him om a few occasions when she thinks he's wrong (*Visitation*, again). Dramatically, things might have been very interesting had she been paired with a Pertwee-like Doctor, who'd never have admitted her expertise was superior however dire the situation. In such circumstances the sparks would certainly have flown.

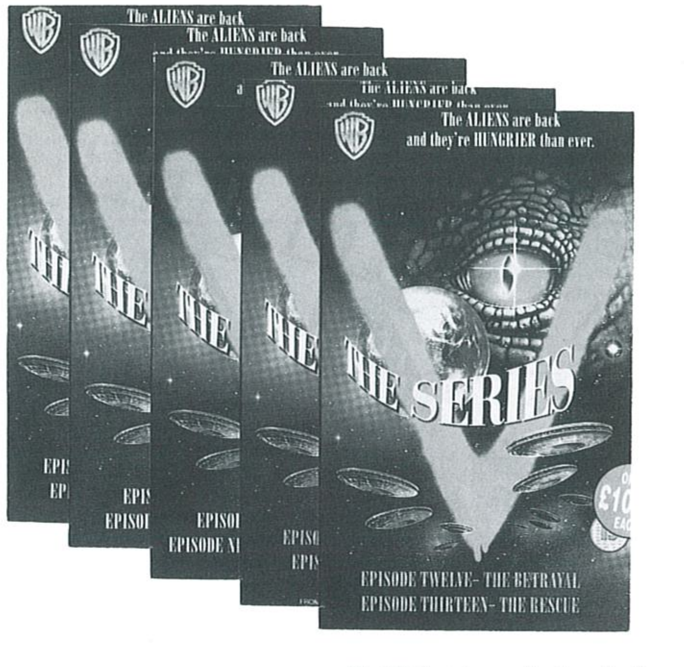
Another potential lost was the opportunity to show the early years of the Doctor's travels. Both characters came from similar backgrounds, and that could have proved very interesting. Admittedly, the same was also true of Romana, but she could always go home, while both Nyssa and the first Doctor had nowhere to return to. Certainly, a dramatic potential squandered.

What the hell. I think she worked anyway, as often as not, and the stories she fails in tend to be the duds. And that's the important point. The ability necessary to make a problematical character like Nyssa work isn't an optional extra in a WHO writer — it's an essential if you're to have a hope of making the guest characters work, because there isn't enough time to establish them in depth, and they can't all be the type who work well with Teganic one-liners. Similarily, it's essential if Ace isn't to prove a one-off in characterisation terms. Her maladjusted nature keeps her subordinate to the Doctor, but there's a limit to the number of teenage arsonists the Doctor can take aboard the TARDIS, which means that the stark choice between using well realised strong companions who might threaten the Doctor, and irrational idiots who won't, remains. If you'd prefer the former to the latter, then future companions will need to be written with the sort of care that Nyssa needed, and didn't get, if they're to succeed.

Otherwise it's pointless talking about what a marvellous companion Amelia Rumford would have made, or suggesting casting such as Tessa Peake Jones as a bed sit commuter; Pamela Salem as a high-flying ad exec, totally out of her depth with technology; or Wanda Ventham as a middle aged divorcee, seeking the adventurous life she sacrificed to teenage motherhood aboard the TARDIS. You just wouldn't get the actresses to join the series...

As for me, I'll continue to wonder about the potential of a returned Nyssa, hardened by ten years running Terminus, used to being in charge and unwilling to take any nonsense from the Doctor, and perhaps, having known at least three incarnations, getting a little too good at distinguishing between the eccentricities of the regeneration and the real personality underneath for the Time Lord's comfort. Now wouldn't that be interesting...?

V for Vacuous


The ALIENS are back
and they're HUNGRIER than ever.
THE SERIES
EPISODE TWELVE - THE BETRAYAL
EPISODE THIRTEEN - THE RESCUE

V: tapes 7 and 8
Warner Brothers; £10.99 each

IT was once said of THE TOMORROW PEOPLE that there's few things as painful (to the telefantasy fan, at least) as watching a favourite series die, particularly if that death lasts several years. V was lucky, I suppose — its death throes lasted only a few weeks. But with twenty hindsight it's a pity that NBC extended the series' first season from thirteen to nineteen episodes. If they hadn't, then the six episodes on these tapes would never have been made, and, given a little more time to think things over, the series might instead have continued onto a rather superior second season, which built upon the advances of episodes nine to twelve. As it is, we got six episodes of almost unwatchable tripe, in which the resistance consists of five characters (four of them boring or embarrassing), and the Visitors seem more concerned with their own squabbles, and with pseudo-mystical mumbo jumbo which makes them seem like poor relations to the Vulcans, than with actually conquering Earth. These episodes could be adequately reviewed with the words 'Don't buy them', but for those who'd like more detail …

Tape seven opens with *The Champion*, in which Phillip, the identical twin brother of the late fifth columnist leader Martin, arrives to investigate Charles' murder, setting Lydia against Diana in a trial by combat (catfight!). While back on Earth, Mike Donovan saves a woman rancher from human collaborators in a dud remake of *Casablanca*, the highlight of which is a long chase sequence lifted directly (with hilarious consequences for continuity) from *The Final Battle* mini-series. Eagle-eyed error spotters will love this episode. **(2)**

The Wildcats is equally dire. Seeking drugs to combat an epidemic, the resistance teams up with a teenage gang, one of whom is (shock horror) really a traitor, and another of whom (double shock!) falls in love with Willie without realising that he's a Visitor … This is not exactly inspired plotting, and the feeble (if macabre) resolution to the investigation of Charles's murder does little to boost this episode. Perhaps its most interesting feature is the first appearance of Oswald, the Mothership's camp mortician, who at least shows the level to which the series has sunk … **(2)**

Compared with what's gone before, *The Littlest Dragon* is a great improvement, but it's still not very good. Donovan and co are saved from a Visitor ambush by a fifth columnist and his pregnant wife, who disable the Mothership's lasers by stealing its beryllium crystals. Discovering that the traitors have fled to Donovan, the man who Diana has told him murdered his brother, Phillip decides to track them down himself, little knowing that his bodyguard is in fact an assassin in Diana's pay …

In theory, the confrontation between Phillip and Donovan should have been breath-taking — Donovan faces a man who appears to be his dead best friend, only to be accused by that man of his friend's murder. But on screen, it falls as flat as the rest of the attempt to resurrect Martin — while it's nice to know that the producers realised they'd been wrong to kill him off in the first place, their mistake couldn't be rectified by the soap opera ploy of the lookalike brother and, by making Phillip the Visitor commander, they made things too easy for the resistance once he'd been recruited to the fifth column. Still, *The Littlest Dragon* is just about funny enough to be enjoyable, and handles the cliche of the trapped pregnant woman far better than *The Rescue* did three episodes before … **(4)**

Unfortunately *War of Illusion* sees the series plunge back into the depths. The Visitors intend to use yet another superweapon, the Battlesphere, to control a massive attack on Earth. Unfortunately for them, this cunning plan has two flaws — firstly, the resistance manage to persuade a computer whizzkid to hack into the Battlesphere itself; and secondly, the series has run out of budget … Hence the Battlesphere proves to be $100 plasma globe which had been lying around the Mothership for the last few episodes, and the attack consists of mass of stock footage. This even includes some dialogue scenes, lifted from *Breakout*, which the producers presumably thought would never be shown … **(1)**

The Secret Underground is however rather fun. Seeking a list of resistance contacts hidden aboard the Mothership by a dying fifth columnist, Phillip smuggles Julie and Donovan aboard, disguising them as Visitors wearing Mike Donovan and Julie Parrish masks! Meanwhile, Diana has arranged to have Lydia's brother sacrificed as part of a good luck ceremony … yes, this one is pure send-up, and once aboard the Mothership Faye Grant (Julie) joins Jane Badler (Diana) and June Chadwick (Lydia) in hamming it up mercilessly. They could never make *Carry On Visiting* — the series had already done it far too well … Purists might like to note that the prints screened by ITV (except on the original TVS broadcast) have always been very slightly edited (though only by a few frames) — the video should be complete … **(3)**

And finally, we come to *The Return*, a less than satisfactory conclusion to the saga, which messes up continuity totally (by depicting the Visitor leader, a lecherous ex-soldier according to the mini-series, as a mystical being who manifests as a purple glow), and consist for the most part of pointless padding, concerned with yet more Visitor rituals. That we're expected to accept the arbitrary announcement of a ceasefire as an adequate end to the series shows quite how far it had declined … **(2)**

Where things would have gone from here depends on which script you read. *The Attack*, the planned second season opener, would have sent both Diana and the resistance in search of the source of the Visitors' power, lost when the Leader's shuttle crashlanded in the desert — a search which was rapidly to have led to Julie Parrish's death. In contrast *Rebirth*, the pilot to Michael J Straczynski's *V — the Next Chapter*, was to have taken up the story five years on, with Earth finally defeated after a massive Visitor counter-attack launched under cover of the phony peace. By then, both Lydia and Kyle were to have died in action, while Willie would have been executed as a traitor. Elizabeth was to have exploded during dissection, releasing all her powers in one radio-active blast, while Julie was missing somewhere on Earth, Donovan a prisoner on the Visitor homeworld, and Diana commanding Visitor forces elsewhere … Only Ham Tyler, rebuilding the resistance worldwide was to have (briefly) returned. Amen to that ! Pity it was too expensive to be produced …

Anthony Brown

THE A TO Z OF BRITISH TV THEMES FROM THE SIXTIES AND SEVENTIES
THE AVENGERS - CAPTAIN SCARLET - DANGER MAN - DR. WHO - A MAN IN A SUITCASE
CATWEAZLE - DAD'S ARMY - DEPARTMENT S - HADLEIGH
HANCOCK - MAIGRET - PLEASE SIR - NO HIDING PLACE - RETURN OF THE SAINT
STEPTOE AND SON - STINGRAY - THUNDERBIRDS - Z CARS
WITH MUSIC BY RON GRAINER, BARRY GRAY, TONY HATCH, LAURIE JOHNSON AND MANY OTHERS

The A-Z of British TV Themes from the Sixties and Seventies
Play It Again, PLAY 004; £10 approx.

THIS NEW CD is a very enjoyable and well-packaged item which is a must for both tv nostalgia freaks and also collectors of television-related music items. Assembled by Gareth Bramley of Screenthemes, plus other devotees of classic tv music, the disc gathers together 30 memorable themes from two golden decades of television shows which have been previously released on the Pye label (or a subsidiary). In many cases, these have not been available for many years except via collectors at high prices! And in some other cases, stereo versions are now present on the CD, whereas mono tracks had previously been the norm.

Accompanying the disc is a 24-page booklet which contains backgrounds to the programmes featured, and also a variety of black-and-white and colour photographs to jog the memory. The research in this respect is generally very good (although a few items in THE AVENGERS section are garbled, and whilst the single was entitled *A Man in a Suitcase*, the show itself was merely MAN IN A SUITCASE). But these quibbles are few, since the attention to detail is delightful instead of seeing yet another quick rehash of old tracks akin to the *Original TV Hits of the Sixties* album issued by Filmtracks in 1986.

Not all the themes are the exact ones used on television, or even close reproductions thereof. The original Ron Grainer DOCTOR WHO theme for example was issued by Decca, and so the version which appears here is the Pye recording performed by Eric Winstone and his Orchestra as issued in 1965 (a rather peculiar version played by a conventional orchestra, but still a great collector's item). The mixture though is quite pleasing, and the cover versions adopted are at best extremely close, and at worst still interesting.

The Avengers by Laurie Johnson is a stereo version of the 1965 Pye single, the style of music echoing the first monochrome filmed season. *Captain Scarlet* is an instrumental cover version of the closing theme tune for the series, as recorded by Barry Gray himself and issued by Pye in 1967 (which many will have heard on *No Strings Attached*). A very nice item indeed is Ted Dicks' *Catweazle*, authentic to the original LWT show and originally released on a Pye/Marble Arch compilation LP in 1970, since when it has appeared on two other obscure compilation LPs.

The Champions is very close to the original theme used on the ITC show, although its composer, the legendary Tony Hatch, injected more bounce into it for Pye's original 1969 single. The closing theme for FIREBALL XL5 (aka *I Wish I Were A Spaceman*) is several steps removed from the original tv version, but this performance by the Flee-Rekkers, hailing from Piccadilly, is certainly not among the common cover versions available. Two other Gerry Anderson theme tunes are found towards the end of the CD: *Stingray* and the classic *Thunderbirds*. Both these are from Barry Gray himself, and are the versions issued by Pye on single and included on *No Strings Attached*.

Many of the other non-telefantasy tracks are even more of a delight, and present a nicely mixed bunch across the broad spectrum of tv entertainment. Of particular note are the tunes associated with classic ITC action series. *Danger Man*, whilst not being the energetic Edwin Astley original, is given a very enjoyable treatment by the Bob Leaper orchestra, and indeed echoes the more oriental version of the theme tune used on the episodes *Koroshi* and *Shinda Shima*. *Department S*, never commercially recorded by Astley himself, is the much-prized Pye single from Cyril Stapleton, in which the urgency of the melody is captured with great gusto. The theme tune from MAN IN A SUITCASE is the rare and sought-after single from Ron Grainer, one of the most memorable tv themes. Both this and *Return of the Saint* from the Saint Orchestra are the original versions as used on the tv shows. THE SAINT (of which even Edwin Astley's single never recaptured the true feel of the episodes) is represented by the Les Reed Brass, which whilst enjoyable is unmemorable.

The rest of the CD is taken up with *Crossroads* and *Emmerdale Farm* (lovely pieces of music in their own right), *Dad's Army* (groaned out by old Bud Flanagan himself), *Doctor in the House, The Forsyte Sage, Hadleigh* (Tony Hatch at his very best), *Hancock* (the ATV series tune with comments from the Lad Himself), *Maigret* (by the Eagles — and whilst interesting is not a patch on the Grainer soundtrack LP), *Man Alive, No Hiding Place, Please Sir!, The Power Game, Sportsnight, Steptoe & Son, Thank Your Lucky Stars* and the extremely catchy *Top Secret* (from Shhhh … you know who), and the tuneful trip into musical memories rounds off with the distinctive Johnny Keating rendition of *Z Cars*.

With Silva Screen pouring out so much tv related material, I'm surprised that they have missed out on such an opportunity to gather together rare and desired recordings for the musical enthusiast. Also the loving care with which the CD and accompanying booklet have been assembled leave you in no doubt that the seventy minutes of sounds issuing from your speakers have been selected by somebody who, like yourself, shares in the delight of the days when for television shows to have distinctive, memorable and enjoyable music scores was the norm instead of the exception. Hopefully a second volume will soon materialise, maybe with delights like *Freewheelers, Adam Adamant Lives!, Vendetta, Orson Welles' Great Mysteries* and the half-hour version of *Danger Man*.

Not to be missed by the tv theme devotee. **(9)**

Andrew Pixley

Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR. Tel: (0602) 732431.

Stingray
by Dave Rogers
Boxtree; £9.99

BEFORE I start this review, I'd better set down some facts which may influence my view of the finished book, just published by Boxtree — the people who are aiming to corner the market in tv related books. Firstly, I don't like STINGRAY. I like JOE 90 less, but Troy Tempest and his pals are not high on my list of 'must sees'. Secondly, I was originally offered this book to write, and — mainly due to pressures of other work — turned it down.

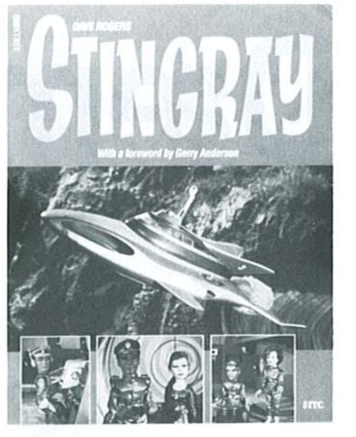
The book is a publisher's idea, a nice paperback volume with lots of photographs crammed into it and a fairly basic text. More to the point, it had to be ready for publication very rapidly, since back in January 1992, STINGRAY had been scheduled for a BBC2 repeat in May. Confronted with the proposal of getting 25,000 words out of the subject matter in about a month and a bit, I was less than thrilled. And then of course there was the show itself. *"Don't you think there's a book in it?"* asked the man from ITC. *"I don't think there were 39 episodes in it,"* I replied uncharitably down the phone.

Dave Rogers, however, has a proven track record in television books, back to his landmark AVENGERS volume. Also, as a full-time writer, he has the time to research material and the necessary 'ins' with the people who count. Even so, I can see Dave approaching this project with some concerns. Firstly, Boxtree's rather tatty THUNDERBIRDS are go book by John Marriott had just about covered Gerry Anderson and Supermarionation in general only a month previously — meaning certain information about STINGRAY would merely duplicate text. Secondly, whilst THUNDERBIRDS had at least five major craft and many regular characters to write about, STINGRAY was not so diverse in its format. Thirdly, if Gerry Anderson gets involved in such a project, this immediately excludes any input from his ex-wife Sylvia and certain other personnel in the shadow of their separation and custody of their son — an event which has deeply scarred Gerry. Fourthly, there wasn't long to write this book in.

Bearing all the above in mind, Dave's book is a great deal better than I had feared it might be, and certainly superior to the hack job accomplished by John Marriott for Boxtree on thunderbirds are go. The format of the book is generally the same (ie. lots of photos), but whilst John's work was extremely basic, Dave — a more experienced author on this point — does credit his readers with more intelligence and so raises the volume out of being merely a picture book for the kiddies.

Dave sets out his aim in the preface, indicating that he is looking at STINGRAY in not only its television incarnation, but also that of merchandise and even fan material (not surprisingly, since the actual facts in the series itself are sparse and routine). Gerry then writes a Foreword — again claiming that STINGRAY was "the first colour television series to be made in this country", which it wasn't.

Gerry is the focus of the first chapter which traces his career through to STINGRAY and comes up with a couple of new facts for the dedicated Anderphile. Troy, Marina, Phones and the gang (not forgetting Oink the Seal — whom I don't think met the crew in the Arctic Circle) are then given little backgrounds and biographies, along with some of the nasties like Titan, X20 and the malformed Aquaphibians. The biographies, mainly from press books and merchandise, are nice items, but a mention of Sylvia Anderson voicing Marina in the episode Raptures of the Deep would have been appreciated, as would Ray Barrett and David Graham's credits for Lt Fisher and Oink respectively.



The chapter on the super-sub itself and its Marineville Base is one of particular interest and much-appreciated research, including all manner of trivia about Stingray itself and its launch procedures. The subsequent section which looks at the alien craft is a bit of a mixed bag. Here, two special effects designers from Queensland have drawn sketches of some of the bizarre underwater means of transport. The pictures are hardly up to the standard of SiG's delightful technical blueprints, and look very rushed indeed in places. Some of the technical comments about which kits were used could well be of interest to dedicated model makers.

The obligatory episode guide takes up about a quarter of the book, and runs through each instalment in ITC pressbook order (although some titles are not 100% accurate). The synopses are quite brief (although bearing in mind that Dave is presumably aiming the book at a younger audience than, say, his excellent *The Complete Avengers*, this is only to be expected). Writer and director credits are given, along with a very few random facts about some episodes. There is a notable lack of more detailed crew information, and also no set of transmission dates — although again I'm looking at it from the harsh viewpoint of a television historian, and not a wide-eyed ten-year-old who would no doubt be delighted to receive this as a gift from Santa.

The next two chapters are more production-biased, with the section on puppetry being particularly well-researched and written. Unfortunately time constraints (and presumably the fact that Gerry loomed over the whole project) means that apart from Mr A himself, Dave has only managed to talk to puppet mistress Christine Glanville and art director Bob Bell. Because of this, the creative inputs of John Read, Barry Gray, Sylvia Anderson and particularly the ever-sophisticated effects of Derek Meddings do tend to be underplayed somewhat.

On a more pleasing note, the book does carry a big plug for Fanderson (who do sterling work on research into Gerry's shows) and also a very useful index. The photographs in the book are a variable mixture, with very few of particular note. Highly familar publicity shots (including Sam Shore standing up sans wheelchair) are presented here alongside some rather grainier stills blown up from prints of episodes like *Plant of Doom, The Big Gun* and *Count Down*. One of the behind the scenes shots showing Christine Glanville's puppetry team at work appears to hail from supercar. The only major omission is some sort of guide to STINGRAY merchandise, of which there was a fair bit produced.

When it comes down to it, this is one for the kids — not miserable sods like me who want to know shooting dates, working titles and what Alan Pattillo had for lunch. Unlike John Marriott, Dave has done a competent job of assembling this text, and whilst it may not be amongst his finest works, I certainly admire what he has achieved in tackling what I considered to be purely a 'publisher's project'. **(6)**

Andrew Pixley

The Next Generation: Relics
by Michael Jan Friedman

EARLIER this year, to coincide with the return of Spock to the STAR TREK universe in Season Five's *Unification*, Jeri Taylor was rushed into service, novelizing her own teleplay for Pocket Books. And, all in all, the book was a fair representation of the actual episode. But nostalgia time is here again: in Season Six's *Relics*, old Scotty is beamed aboard the Enterprise-D, and Michael Jan Friedman, veteran of Pocket Books' STAR TREK range, has been put in harness to novelize the latest clash of old and new.

When the rumours began that a third member of the original cast was making an appearence, it was also made clear that Scotty would not be:

(a) a hologram
(b) a time traveller
(c) seventy five years older.

We all wondered how: *Relics* gives the (extremely clever) answer.

Scotty is en route for the planet Norpin Five, to begin his much deserved retirement. A crisis on board the passenger vessel leavesonly himself and a young ensign left alive, in a wrecked ship with limited life support. To preserve their lifes, Scotty jury rigs the transporter: until help arrives, he and the ensign will exist as free molecules within the pattern buffer. And help arrives seventy five years later, in the serendipitous form of the USS Enterprise, NCC-1701D …

The plot, involving the Enterprise's capture by a lifeless construct in deep space, is secondary. The two subplots carry the story forward: the struggle of a brilliant young ensign to learn humility, and (more importantly) Scotty's coming to terms with life in the 24th century, where science and technology have produced an Enterprise almost beyond his comprehension.

There are echoes of other stories here: Season One's finale, *The Neutral Zone*, shows the difficulties that time-displaced people can have, while the ensign's fall from grace has the feel of early Wesley Crusher. But *Relics* is a story that just begs to be seen, not read: the much-

continued on page 27

vaunted reconstruction of the original Enterprise bridge, for example.

Overall, like *Unification*, *Relics* whets the appetite for the episode. So when is the historic meeting between Picard and Kirk going to happen, then? **(7)**

The Next Generation: Nightshade
by Laurell K Hamilton

AT LAST: this one arrived just in time for this issue. But was it worth it? Ms Hamilton is a name unfamiliar to me, so I could start the book with no preconceptions, unlike Peter David (always excellent) or L.A. (what the hell is your first name?) Graf (an endurance test). *Nightshade*? One of the best STAR TREK novels I have read for ages.

The Enterprise is called to the planet Oriana, in an attempt to bring to an end a long and destructive civil war between the Venturies and the Torlicks, the two dominant political factions on the planet. Oriana, once a paradise, is now a polluted wasteland, uninhabitable without protection. The away team, led by Picard, then discover the presence of a third group on the planet, the Greens, shunned because of their research into genetic engineering, a feared and misunderstood science, that is ironically the only way to repair the damage to the dying planet.

Unfortunately, during the ambassadorial banquet, the Torlick ambassador is poisoned. The suspect: why, Ambassador Picard, of course …

As Worf tries on the unconfortable hat of Federation Ambassador, Troi discovers that the race possesses vast empathic powers, sufficient to overwhelm her Betazoid identity. And the Enterprise is lured away to help repair one of the most imaginative and well-descibes alien spaceships in the whole series of novels. Worf finds himself up against a race whose civilized face disguises a people for whom torture is a standard interrogation technique, conflicting with his Klingon code of honour, while Troi must try to use her empathy against beings who can erase her personality.

Nightshade is a fresh look at the classic Roddenberry theme of Mankind in harmony. But the plot twists and turns at a rate guaranteed to keep you hooked until the villain is finally revealed, while the torture sequences are disturbing, to say the very least.

Laurell Hamilton's first STAR TREK novel is a definite must. **(9)**

Unfortunately, I might very well be beginning my 1993 reviews with more drivel from those STAR TREK junkies Culbreath and Myrshak. So, stay tuned! (Or is that phrase still copyrighted?)

Craig Hinton

Dæmons mania

Those who thought that the public — and the media — had finally lost all interest in Doctor Who must have been startled by the avalanche of publicity that preceeded BBC2's repeat of *The Dæmons*. From a Radio Times feature (and cover billing) to an item on Tomorrow's World, it seemed that everyone had something to say on the subject. Below are a couple of examples, from the Daily Mail (top) and The Daily Telegraph. And a little more accurate than we're used to, as well …

Ralph battles to save the Daleks

Doctor Who fan: Ralph

■ WHO IS the BBC boffin who has restored many of the classic Doctor Who episodes for posterity after 180 went missing? Step forward graphics designer Ralph Montagu, better known to the tenants of his historic family 7,000-acre estate as the elder son and heir of Lord Montagu of Beaulieu.

Ralph, 31, a long-time Time Lord fan who rates Jon Pertwee — he went briefly to my old school, Sherborne — as the greatest Doctor, worked out a method with James Russell, a videotape systems designer, to restore the series after colour tapes were wiped or junked by the BBC.

Thanks to former Doctor Who script consultant Ian Levine, who realised what was being lost and arranged for the taping overseas of colour episodes sold by the Corporation, Ralph has been able to re-colour frames using the alternative black and white tapes.

'We have traced three stories and have more or less completed them — Doctor Who and the Silurians, Terror of the Atoms, and The Ambassador of Death,' says bachelor Ralph.

On December 12 he is presenting an evening at the National Film Theatre of one of the series, and tells me: 'There are still 110 Doctor Who episodes lost, but we hope that more will come to light when obscure overseas stations empty their cupboards.

'Working on them has been a great pleasure — I first saw them when I was at boarding school and had to watch a communal TV set with about 50 other boys — not ideal viewing!'

Ralph now owns most of Beaulieu, including the vineyard which produces 7,000 bottles of white wine a year, but his father retains control of the public areas, dominated by the famous National Motor Museum. Last night Lord Montagu told me: 'He was always fascinated with Doctor Who so it is very apt that he is playing such an important part conserving episodes for the future.

I tried to do my bit, of course. If any of you noticed a 'Pick of the Day' or 'Vital Viewing' feature on Doctor Who in your local paper on November 20th, chances are it came from me. I work at a listings firm that supplies tv billings and articles to the local and national press, so I could hardly miss this opportunity to push Doctor Who for all it was worth. Besides, if it had been left to the papers themselves we'd have ended up in a terrible mess, as the BBC's standard press release was terribly ambigious and left many journalists with the impression that Doctor Who was being subjected to a Laurel and Hardy-style colorisation!

— *David*

Return of THE DAEMON

How one fan's forethought saved a classic *Doctor Who* adventure – and an evil foe – from black-and-white oblivion. By Richard Johnson

TV wizards save Dr Who classic from mists of time

By Christine McGourty
Technology Correspondent

Pictures BBC

Bok, left, and Azal, right, with Jon Pertwee as Doctor Who in the reconstructed 1971 series The Daemons

A DOCTOR WHO series has been restored using technological wizardry worthy of the Doctor himself and will be shown on BBC2 in January.

Called The Daemons, the series featured Jon Pertwee and is said to be one of his favourite stories.

Mr Ralph Montagu, a BBC graphics designer and Doctor Who fan, who restored the series with Mr James Russell of Rank Cintel, said: "It's actually quite frightening.

"There are strange occurrences on an archaeological dig when they find a spaceship that's been buried for millions of years with demons inside.

"It caused an uproar when a church was blown up at the end. I believe there were quite a lot of complaints."

The technique used to piece together the five-part series was "pretty brilliant", said Mr Adam Lee, BBC TV's archive selector.

It is now being used to salvage three more lost stories: Terror of the Autons, which will be shown at the National Film Theatre in London in December, Doctor Who and the Silurians, and the Ambassador of Death.

The early colour videotapes of all but one episode of The Daemons were lost when the BBC wiped them for reuse.

"After the rise of Doctor Who as a cult programme in the late seventies, it was suddenly discovered that they were junked as part of a clearout," said Mr Montagu.

"Domestic video sales were just beginning to be realised but the BBC short-sightedly didn't see their potential."

Only black and white copies made for countries not yet using colour were available. A colour version was only recovered after a British Doctor Who fan, Mr Ian Levine, asked an American fan to tape a version edited for American television in the 1970s.

"I had to send a collector in Chicago the money to record it because he was broke," said Mr Levine.

"He hired a machine and bought two one-hour tapes. We were both very excited."

However, because the American broadcast standard is different from the European one, the tape could not be shown here and only now is the technology available to bring them together.

When Mr Montagu and Mr Russell began copying the colour from the American tape on to the European one, the first attempt to match them up failed.

The black and white signals were distorted because the copying was done by filming a TV screen, warping the shape of the picture.

"By digitising the film and using special effects usually used on programmes like Top of the Pops to twist and turn the picture, we managed to iron them out," said Mr Montagu. A computer was used to match the tapes and the engineers added colour themselves, using the colour in the US version as a guide, to the sequences edited out of it.

The process cost £1,500 per episode, but was "cheap at the price", said Mr Lee.

Other black and white Jon Pertwee films are The Mind of Evil, Invasion of the Dinosaurs (part 1) and Planet of the Daleks (episode 3). Mr Lee said they too could be transformed if American versions are found.

THE DÆMONS is another of those stories it's impossible to separate from the legend. It's entirely framed by the myths surrounding it. For a start, it's 'The Greatest Story of the Pertwee Era' — a tag which both helps and hinders it. To some, this makes it to the greatest story of all time by default — to others, a symbol of all that they despise about the series.

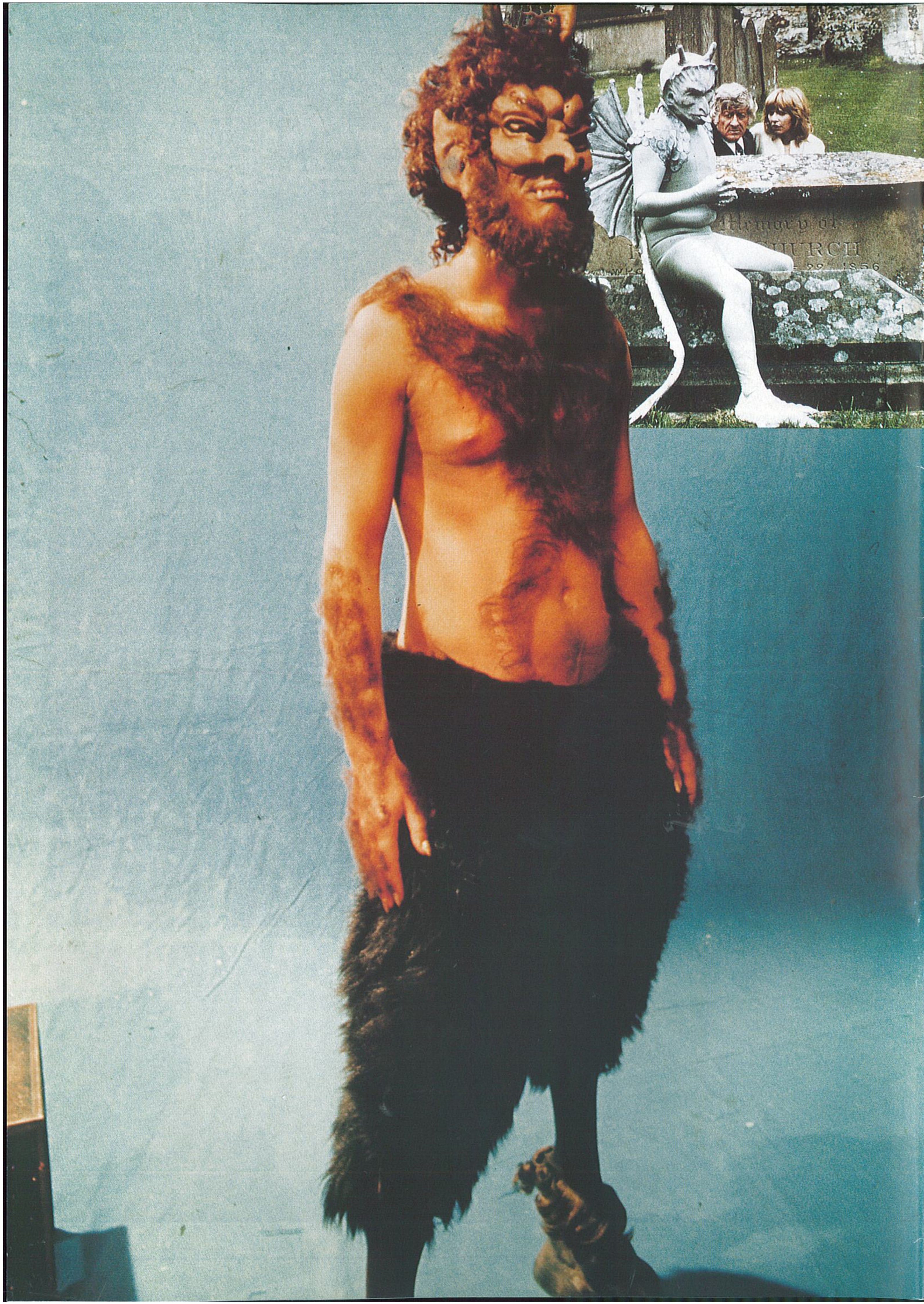
But it isn't even the best story of the Pertwee era. Its position as such was created by a superb book, one of the best WHO books ever published, which sustained its reputation throughout most of the 70s and 80s (when superior stories such as *Inferno*, *Ambassadors* and *Mind of Evil* weren't available, supposedly because of unpopularity), until the UNIT panels at conventions were able to build upon the myth.

The root of the legend, perhaps, is that at the time *The Dæmons* tapped into a vague feeling of disappointment created by another well-publicised archeological project. In 1969-70 the BBC financed Sir Morticer Wheeler's dig at Silbury Hill, the great prehistoric mound close to Avebury, televising its progress. The dig had been expected to unearth the tomb of a bronze age chieftain, the legendary King Sil, and Alastair Fergus's list of previous investigations into the Devil's Hump (anyone noticed that when he introduces "the barrow behind me" there's a wheelbarrow in shot? Very Douglas Adams!) closely parallels the history of Silbury Hill. Sir Mortimer's dig proved abortive — the Silbury Hill mound is empty. *The Dæmons* provides the discoveries everyone hoped for — and more … The subconscious memory of the excitement this dig generated perhaps supplied a tension which is actually rather lacking on screen.

Look at the end of episode one. It's really very flat. In fact, the whole story is cosy, just like the rest of the UNIT family era, an era *The Dæmons* epitomises — indeed, it's the story which shows, most clearly and successfully, what Barry Letts wanted to do with the series. It provides an idealised version of a surrogate family, one in which 'big brothers' Yates and Benton party while 'father' Lethbridge-Stewart's away — but only by staying up late and watching the rugger; in which Yates gets a chance to prove he's grown up by playing the hero and running off with 'daddy's car' — the helicopter; where we can all laugh as Benton tries to cope with the girl who's got a crush on him. Even the Master's part of the family, as the end of episode four, which places him in danger, shows. And that rather reduces his threat, however much Delgado might try.

Ultimately, your opinion of *The Dæmons* depends on your wider views about the series. If the Pertwee era is your favourite, if you had a massive crush on Jo Grant, then you'll love it, perhaps even think it the best story every made. If you hate Pertwee, you'll hate it because it's the story which manages to make all the things you hate seem good. But most of you will probably quite enjoy it, rating it one of the better UNIT stories, though it's definitely overrated, and a little disappointing — particularly if you've read the book. **(7)**

Anthony Brown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